

ART AND MUSIC

MUSICAL AMERICA

ART AND MUSIC



James J. Kriegsmann

ROBERT MERRILL

OCTOBER,

1949

During the past decade an unprecedented growth has taken place in every branch of musical activity—education, concerts, orchestra, opera and publishing.

Doubly Serving the Field of Music

MUSICAL AMERICA

will publish the 1950 edition of the Annual Special Issue in two volumes. Each issue will be integrated with the other—together presenting a more comprehensive editorial content of invaluable information and reference.

First Volume
ADVANCE BOOKING ISSUE
to be published
JANUARY 15, 1950
Deadline December 20, 1949

THE ANNUAL SPECIAL ISSUE IS THE GREATEST PUBLICATION IN THE WORLD OF MUSIC

Second Volume
ANNUAL SPECIAL ISSUE
to be published
FEBRUARY 15, 1950
Deadline January 20, 1950

World Wide in Scope.....Years of Usefulness

Vol. LXIX, No. 12
October, 1949

MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, May, June, July, August, September, October, and semi-monthly on the 1st and 15th in November, December, January and April, by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial offices at 113 W. 37th St., New York 19, N. Y. Application pending for entry as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$4.00 a year; Canadian, \$4.50; Foreign, \$5.00. Copyright, 1949

(The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature)

Single Copy, 30 Cents
\$4.00 per Year

MUSICAL AMERICA

Copyright 1949 by The Musical America Corporation

Return Of Kirsten Flagstad Marks San Francisco Season

By MARJORY M. FISHER

San Francisco

THE return of Kirsten Flagstad to the stage of the San Francisco Opera was by far the outstanding event of the first part of the company's 27th season, which began on Sept. 20. The many incidents and arguments that preceded her coming have now been forgotten, but the exciting memory of her performance remains as a close approximation of the ideal.

Miss Flagstad sang more gloriously than ever. She produced her rich, golden voice effortlessly, and gave an incomparable interpretation of the role. Set Svanholm, singing with superb sonority, made a fine, young Tristan. Blanche Thebom was an especially moving Brangaene; not only did she sing the part beautifully, with a voice that blended smoothly with Miss Flagstad's, but she gave an interesting and convincing characterization of the role.

The performance was further distinguished by the impressive debut of Mihaly Szekely, as King Marke. Mr. Szekely's bass voice was of tremendous power, and capable of being at once melodious and dramatic. Herbert Janssen, as Kurwenal, was especially effective in the final scene. George Cehanovsky was an excellent Melot; the cast was completed by Leslie Chabay and Patrick McVey. William Steinberg's conducting provided another distinguished contribution to the success of the performance. He was unfailing in his response to the dramatic proceedings on the stage, and was responsible for the finest integrations of singers and orchestra within memory here.

The revival of Puccini's *Tosca*, which opened the season on Sept. 20, took place before this correspondent's return from a European holiday. The first performance was the occasion for the debut in the United States of Elisabetta Barbato, who sang the title role. Jussi Bjoerling was the Cavardossi, and Lawrence Tibbett was the Scarpia. My first opportunity to hear Miss Barbato, an Italian singer who has appeared extensively in South American opera seasons, came at the repeat performance of *Tosca*, given on Sept. 28 in the popular series. The qualities and potentialities made evident on that occasion were excellent. The voice was opulent, and she used it with intelligence. She also made

known a talent for acting that, with more experience and stage training should develop into a valuable asset.

Ferruccio Tagliavini replaced Mr. Bjoerling in the popular series performance, and sang Mario's music with fine resonance and style. Lawrence Tibbett was in notably good voice, and presented one of the finest Scarpia's he has done here. His approach to the role was that of the intelligent artist Mr. Tibbett has always been in each of his assignments. He had changed his approach to the part—in makeup, demeanor, and general characterization—and the result was strikingly effective.

Salvatore Baccaloni's Sacristan is a modern classic, and his singing and acting added much to the performance. Désiré Ligeti was an unusually meaningful Angelotti, and Alessio de Paolis, Mr. Cehanovsky, and Donna Walker did excellently in other roles.

Winifred Heidt and Ramon Vinay headed the cast of Bizet's *Carmen*, given on Sept. 24. The singers in this performance also included Uta Graf, making her debut as Micaela; Francesco Valentino, as Escamillo; Mr. Ligeti, Lois Hartzell, Claramae Turner, Mr. Cehanovsky, and Mr. De Paolis. Paul Breisch conducted.

Puccini's *La Bohème* was presented on Sept. 25, with Licia Albanese, Mr. Bjoerling, Enzo Mascherini, Mr. Cehanovsky, Nicola Moscona, Mr. Baccaloni, Miss Hartzell, Max Lorenzini, and Colin Harvey. Karl Kriz conducted.

The outstanding singing of the performance of Mozart's *Don Giovanni*, given on Sept. 27, was done by Jan Pearce, the Don Ottavio. Italo Tajo, singing his first performance here in the title role, unfortunately lacked something of the elegance, grace, and aristocratic bearing that audiences have come to expect from singers in the part. Mr. Tajo's gestures and stage movement in general seemed better suited to a comic part, and his most convincing moments came when he was impersonating Leporello.

Rose Bampton was striking as Donna Anna; her lower voice was quite lovely, and she sang quite well except when the tessitura lay too high for her. Jarmila Novotna was an admirable Donna Elvira; she gave a consistently fine vocal performance, and was every inch a lady—and a beautiful one. Miss Albanese was a charming Zerlina, and Mr. Baccaloni was an excellent Leporello. Mr. Cehanovsky sang his first Masetto here, and Mr. Ligeti was the Commandant. Paul Breisch conducted, but without much spirit or inspiration.

The Opera Association concert season, beginning during the regular opera season, will present a special performance of *La Bohème*, on Oct. 19; the Ballet Russe de Monte Carlo, on Nov. 21; Yehudi Menuhin, violinist, on Nov. 30; Elena Nikolaidi, contralto, on Jan. 16; Jussi Bjoerling, tenor, on Feb. 13; Risé Stevens, mezzo-soprano, Feb. 21; Maryla Jonas, pianist, March 14; Jascha Heifetz, violinist, April 11; Kirsten Flagstad, soprano, on April 19; Dorothy Kirsten, soprano, and Charles Kullman, tenor, on April 21; William Kapell, pianist, May 2; and Alec Templeton, in a special program, on Nov. 14.



Kirsten Flagstad as Isolde and Set Svanholm as Tristan in the San Francisco performance that marked the return of the soprano to the West Coast company

Strauss' *Ariadne Auf Naxos* Opens New York City Opera

THE New York City Opera Company opened its eight-week season at the City Center on Sept. 29 with Richard Strauss' *Ariadne auf Naxos*. The production, familiar from earlier representations at the City Center, was one of which the company is justly proud. The first New York performance of *Ariadne auf Naxos* was given by Laszlo Halasz's forces, under his direction, on Oct. 10, 1946; the little-known work immediately won its place in the repertory, and the most recent presentation of it was the City Opera's thirteenth.

On this occasion, Maria Reining, of the Vienna State Opera, made her New York debut in the role of Ariadne; and Barbara Patton, who has sung leading dramatic soprano parts with Alfredo Salmaggi's company in Brooklyn, made her first City Center appearance, as the Composer. Rudolph Petrak, as Bacchus, and John Tyers, as Harlequin, sang their roles for the first time. The harlequinade passages in the second half were provided with an English translation by Lewis Sydenham, who adapted the English version of the prologue for the earlier performances. This left only the opera seria passages in the original German. While the device was unsatisfactory, in that the many sudden linguistic shifts disturbed the audience, nobody who heard Miss Reining's brief English phrases in the prologue could doubt that the expedient was wise, at least until her command of English pronunciation improves.

Under Mr. Halasz's baton, the per-

formance captured the lyric beauties of the score—perhaps the best of all Strauss' operas, when all is said and done—and presented the neatly contrived story with crispness and point. Leopold Sachse has been able, with more time, to improve the *commedia dell'arte* passages of Zerbinetta and her fellow-comedians; they now have considerable style and—thanks partly to the English text—an appositeness of meaning they did not entirely achieve before. The humor and slapstick of the prologue were also handled with professional assurance, especially by Gean Greenwell, as a somewhat Gilbertian Major-domo, and James Pease, as the Music Master.

The principal news of the evening, however, was the distinctive accomplishment of Miss Reining in the dramatic music of Ariadne. When she visited the United States before, to spend the 1938 fall season with the Chicago City Opera Company, she was a lyric-soprano ingénue, and undertook such parts as Eva, in *Die Meistersinger*, and Cio-Cio-San, in *Madama Butterfly*. In the course of a decade, her voice has become larger, more solid, and more concentrated in the upper register; and she has learned to use it with greater variety and urgency. After a few tentative measures of the sort to which any artist is entitled at an important debut, Miss Reining quickly made manifest musical and vocal gifts of a high order. Ariadne's great monologue grew in intensity until the final peroration became a real jubilation; and the closing duet with Bacchus demon-

(Continued on page 38)

Rosenkavalier To Open Metropolitan Opera Season

THE 65th season of the Metropolitan Opera Company will open on Nov. 21 with Richard Strauss' *Der Rosenkavalier*. Although the official release did not give the cast, it is understood that Eleanor Steber will sing her first Marschallin. Another release named Elisabetta Barbato, Erna Berger, and Lois Hunt, sopranos; Eugene Conley and Peter Klein, tenors; Ferdinand Frantz, Enzo Mascherini, and Paul Schoeffler, baritone; Denis Harbour, bass; and Jonel Perlea, conductor, as new additions to the company's roster.

Strauss: Delayed Curtain On An Era

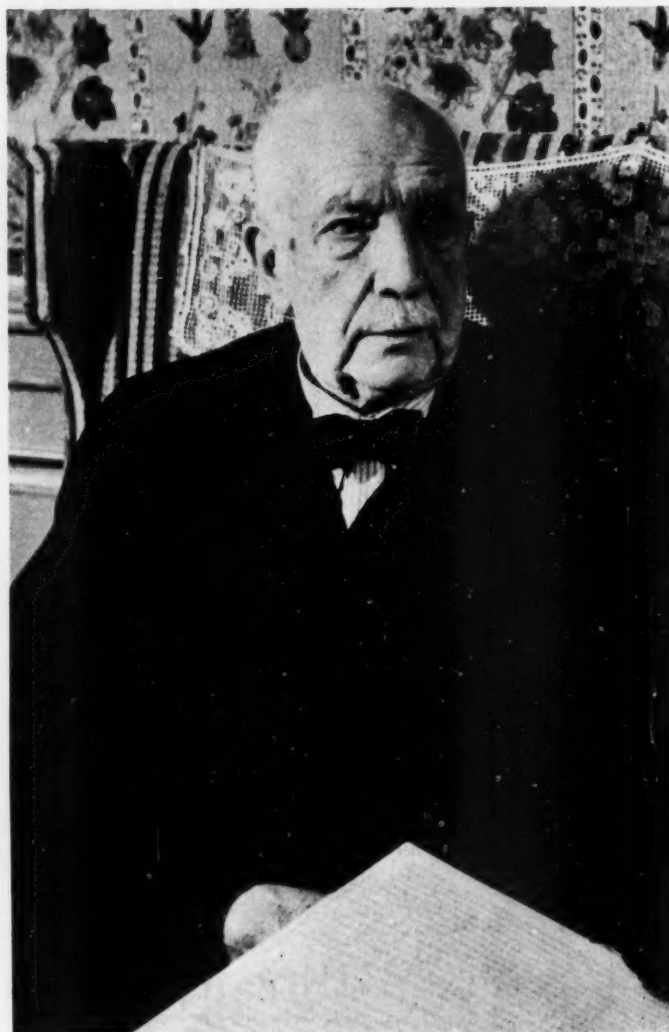
By HERBERT F. PEYSER

FEW composers can become octogenarians with impunity. Dead at 85, Richard Strauss' creative life ended thirty years ago. Almost until his last illness he kept on composing odds and ends, by what seemed a kind of reflex action. But the drama of his career suffered the anti-climax of a delayed curtain. Somehow, one cannot imagine Strauss saying, like Wagner after he had produced *Parsifal*: "I have accomplished my mission; from now on I shall not write a note."

Strauss was not afflicted with illusions about the deathlessness of his music. When the Berlin critic, Leopold Schmidt, issued a collection of reviews under the title *Aus dem Musikleben der Gegenwart*, he asked the composer to contribute a preface. Strauss consented, although he found the idea "as funny as if he had invited Leopold Schmidt to write an overture to *Elektra*." In the final paragraph of this preface he took the opportunity to make a few remarks about his own compositions. If these are good, he said, or mark a new phase in musical progress, "they will be honorably mentioned in histories of music—which nobody will read! But if they are of no value the most enthusiastic eulogists will not be able to keep them alive. The paper mills may grind them into pulp, as they have done many other publications (and will do so whether or not I agree to it), and I—I shall shed no tears over them. My son will in filial affection take out my personal copies once in a while and play them over in a version for piano. Then that too will stop, and the world will go on revolving on its axis."

IT is unlikely that history will highly value or even long remember the achievements of his last thirty years. These are more or less pretentious rewrites with here and there interesting, even brilliant, concepts of fancy and workmanship. But irrespective of scale or direction they are fundamentally sterile. The influential and still significant Strauss is bounded by the tone poems and the operas *Salome*, *Elektra*, *Der Rosenkavalier*, and *Ariadne auf Naxos*. Leave these aside (together with a number of early songs in the fine tradition of the lied) and there remains a mass of music ambitiously wrought, basically repetitious in device, with the lack of balance, style, and taste more grossly evident than in the works of his earlier years. Manifestly, Strauss neglected after a time to bear in mind that principle of artistic growth which Wagner formulated for the guidance of his contemporaries: "Children, create something new, then again something new, lest the devil of unproductivity get you!" This, precisely, is what Strauss did not or could not do; and it is precisely what the supreme masters, like Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, and Wagner himself instinctively understood and succeeded in doing. Had it been otherwise, the passing of the composer of *Salome* and *Rosenkavalier* would have exercised a vastly greater displacement than it has, or that it would probably have produced had he gone from us at 55 rather than at 85.

All the same, Strauss stands in perspective an imposing and vital figure in the musical art of an epoch. His works reflect the strength and weakness of the age in which he achieved maturity. It was not an age of idealism, faith or true artistic conscience. After he had passed the stage of conservatory achievement and the usual derivative influences and pres-



Peter Zimmerman

Richard Strauss

sures the composer struck his gait with the tone poems *Don Juan* and *Death and Transfiguration*. To this day these works are alive, though no longer in any sense path-breaking. They have acquired something of an aura of classicism. Of the two, *Don Juan* seems the fresher, more spontaneous. *Death and Transfiguration* has a definite quality of theatrical artifice, and seams show as they do not in its predecessor. At any rate, the series of tone poems which the two works initiated (the earlier *Macbeth* today seems to be a dead issue, like the opera *Guntram*) exercised something like a seminal influence on the music of the early twentieth century. The melodic ingredients of which they were compounded varied greatly in value, and exemplified a characteristic that marked Strauss' entire output—his lack of the instinct for selection, his contentment with virtually the first idea that presented itself. It is this essentially uncritical attitude that explains why his scores are so frequently made up, as has been remarked, of "mud, debris, jewels, and pebbles." Throughout the tone poems, however, the whole is greater than the part. Till Eulenspiegel stands up better than most of the others, apart from *Don Juan*, under detailed scrutiny. The rest—*Ein Heldenleben*,

Don Quixote, *Also Sprach Zarathustra*, the *Symphonia Domestica*—vary greatly, sometimes from page to page. What gives the series the vital, dynamic quality it possesses, is the sweep, the sincerity, and the singular imaginativeness that fills the music, irrespective of its thematic components. An exceptional power of organization gives unity to these pictorial frescoes. Granted that portions of *Till Eulenspiegel*, *Ein Heldenleben*, and *Don Quixote* seem here and there to call for illustrative stage portrayal; granted even that many passages are woefully vulgar and distressingly bourgeois-sentimental, their sheer sweep made them irresistible at the turn of the century. And today, when so much of the music has faded and aged, it is still possible to appreciate the energy it must have diffused.

THE tone poems of Strauss grew out of the symphonic poems of Liszt. The operas grew almost step by step out of the tone poems. I do not allude here to works like *Guntram* of *Feuersnot*, which stand with regard to *Salome* in somewhat the same relationship as the *F* minor Symphony or *Aus Italien* do to *Ein Heldenleben* or *Don Quixote*. The two tragic operas, in which the stage action really replaces the printed pro-

grams hearers were given to read as they listened to *Till Eulenspiegel* or the *Symphonia Domestica*, are, like Wagner's dramas, "deeds of music made visible." However, Strauss indulged in an amount and a quality of realistic tone painting that Wagner never allowed himself. These literal details account, perhaps, for the absence in Strauss of the astounding structural quality that in Wagner assumes an almost mystical character.

Elektra has never achieved in America the same degree of favor as *Salome*. This is due primarily to the sensuousness, the color, and the erotic character of the drama by Oscar Wilde, and to the spectacular brilliance and richness of its musical investiture. *Elektra*, dour and nightmarish, lacks the diversity of its predecessor. Both dramas possess, however, an immense impact. The chances are that both may outlive the tone poems. But from the standpoint of popularity, practical usefulness, and value as outright entertainment *Der Rosenkavalier* may outlast both. It has the sovereign theatrical values of unproblematic intelligibility, honorable sentimentalism, and broad farcical situations. It must be confessed that the adoration *Der Rosenkavalier* enjoys in some quarters sometimes seems extreme and indiscriminate. There are indisputably admirable passages in the three acts of this comedy—the melancholy ruminations of the Marschallin (who is one of Strauss' finest achievements of characterization); the presentation of the silver rose; the trio; and the closing duet, with its reminiscences of Mozart's *Möchte jeder braver Mann*, in *The Magic Flute*, and Schubert's *Heidenröslein*. On the other hand there is much dross in the work—an excess of dead wood and padding, and a good deal of diffuseness and hobbled-hoy vulgarity. I always find it hard to see what so many listeners find in the various waltzes, most of which are little more than snippets or trivial sequences. *Der Rosenkavalier*, in short, exemplifies perhaps more fully than any other popular work of Strauss the quality of *Gemütlichkeit* that marks so many of his achievements, together with his want of fastidiousness, and his uncritical lapses into commonplace.

IT will be interesting to watch in the memorial observances for Strauss which are sure to eventuate these months to come for a large number of his works, which, for this reason or that, have been allowed to pass out of view. Some of these might well become subjects for at least temporary revival, if only to assure music lovers that they have really gone into merited eclipse. For myself, I should enjoy listening at least once more to the early tone poem, *Macbeth*, which I have not heard since the era of Josef Stransky at the Philharmonic. It is by no means beyond possibility that someone will give us another opportunity (rare enough, in any case) to hear the incidental numbers Strauss wrote for the Stuttgart production of Molière's *Le Bourgeois Gentilhomme*, of which *Ariadne auf Naxos* and a ballet suite are the chief surviving ornaments. The stage music boasts some brilliant and fascinating pages, even if, when all's said, they are Straussian clichés.

I should be mildly interested in renewing my very superficial acquaintances, of years long past, with *Aus Italien* and with the symphony, and it is by no means beyond the bounds of possibility that some pianist will rattle the bones of the *Burleske*, of which many of us have had a passing taste. At all events I should greet it with more pleasure than I could

(Continued on page 31)

to read as
spiegel or
are, like
of music
Strauss in-
quality of
t Wagner
these literal
or the ab-
astounding
Wagner as-
character.
chieved in
f favor as
rily to the
the erotic
by Oscar
cular bril-
musical in-
and night-
ty of its
s possess,
act. The
outline the
standpoint
fulness, and
ment Der
both. It
values of
y, honor-
ad farcical
fessed that
avaler en-
imes seems
te. There
e passages
medy—the
the Mar-
auss' finest
erization);
lver rose;
et, with its
s Möchte
he Magic
denröslein.
much dross
dead wood
deal of dif-
vulgarity.
ce what so
e various
little more
sequences.
ort, exem-
than any
trauss the
hat marks
s, together
ssness, and
nmonplace.

atch in the
or Strauss
uate these
number of
his reason
ed to pass
ese might
r at least
ly to as-
they have
lipse. For
listening
the early
ch I have
of Josef
onic. It is
bility that
her oppor-
y case) to
rs Strauss
duction of
ntilhomme,
xos and a
surviving
usic boasts
ing pages,
they are

sted in re-
acquaint-
with Aus-
phony, and
the bounds
ianist will
urleske, of
d a passing
ould greet
an I could

31)



Strauss' father, Franz, famous as a horn player in Munich's court opera



The composer as an infant, with his mother, daughter of a wealthy brewer



In 1888, when his symphonic poem, Don Juan, had its first hearing in Berlin



As a youthful conductor—he began as assistant to Hans von Bülow in 1883



At the premiere of Der Rosenkavalier in 1911 in Dresden. Seated: Count Lehart, director of the opera; Richard Strauss; Ernst von Schuch, music director. Max Reinhardt stands third from left. Hugo von Hofmannsthal, librettist, fourth from left, and Alfred Roller, scene designer, fifth from left



The composer (seated), after the premiere of Arabella in 1933 in Dresden. From the left, Karl Alwin, Viennese conductor; Fritz Busch, who led the performance; Geraldine De Courcy, of Musical America; Louis Lochner, of the Associated Press; Herbert F. Peyser, New York Times; two unknowns, and Christopher Hayes, tenor



Strauss at home with his wife, the former Pauline de Ahna, and his son, Franz, who became a doctor



At the age of seventy, the composer gives a piano lesson to his young grandson and namesake, Richard



One of the last photographs of the composer, with Sir Thomas Beecham, on a visit to England in 1947

Salzburg Festival Regains Flavor Of Cosmopolitanism

By VIRGINIA PLEASANTS

THE 1949 Salzburg Festival presented the first truly international picture that has been offered here since before 1938. Thousands of visitors from other countries attended; and cars of every nationality, together with bicycles, trucks, army vehicles, and an occasional horse and wagon crawled through the narrow, winding streets of this lovely city. Hardly less international was the list of artists, although in this case most of the visitors came from Germany. Notable exceptions were Bruno Walter, George Szell, Kirsten Flagstad, Jarmila Novotna, and Kathleen Ferrier.

The concerts and opera performances were of an exceptionally high order. Much interest was shown in two novelties—*Antigona*, by Carl Orff, a contemporary German composer; and *Titus*, Mozart's last opera, in a new adaptation. Without any doubt, *Antigona* aroused more controversy. It was called an opera by many—on the very good grounds that, given such standard operatic ingredients as a libretto, singers, a stage, and an orchestra, what results is usually an opera. Orff never called it that himself, and on the official program the following lines appeared: Carl Orff, *Antigona*, *Sophocles'* tragedy by Friedrich Hoelderlein—each name on a separate line. Hoelderlein made the German translation from the Greek tragedy in 1803, the year after he became deranged. The characters are *Antigona* (Res Fischer), *Ismene* (Maria Illosvay), *Leader of the Chorus* (Benno Kusche), *Kreon* (Hermann Uhde), a *Watchman* (Helmuth Krebs), *Haemon* (Lorenz Fehenberger), *Eurydike* (Hilde Zadek), *Tiresias* (Ernst Haefliger), and a *Messenger* (Josef Greindl). The chorus of the Vienna State Opera sang the lines assigned to the Chorus of Theban Elders. Four pianos (the printed score calls for six), four harps, tympani, a percussion battery, flutes, oboes, and muted trumpets made up the orchestra.

There was little movement for the principals, and less for the chorus. All had white, mask-like faces. There was no singing in the conventional sense; everything was declaimed, sometimes without accompaniment, sometimes with rhythmic underscoring to support and intensify the dramatic situations. At other times, there were only incisive chords or sounds used as punctuation throughout a passage. Orff stated that his purpose was to allow all the emphasis to fall on the words of the play.

BUT if words are to be the only consideration why not give *Antigona* as a play without music? On first hearing, it was difficult even for German-speaking members of the audience to understand what is being said. It was considerably more difficult to understand what the text meant, Hoelderlein's elucidation of *Sophocles* being what it is. On the whole, the score served to obscure an already extremely recondite piece of writing. Special credit must be given to Res Fischer and Hermann Uhde for their accomplishment in learning and executing extremely difficult parts; the chorus must also be mentioned in this connection, and Ferenc Fricsay conducted with a masterly hand. The work was given without intermission; two hours is a long time to sit still, with no respite from the pounding, clanging, clashing, and in-toning that accompany the fate of *Antigona*.

La Clemenza di Tito was commissioned for the coronation of Ludwig

II as king of Bohemia, and was composed while Mozart was still at work in *The Magic Flute*. An opera seria of a type already dated in 1791, it has failed so far to make a place for itself in the modern repertoire. The new version, given for the first time this year, is the work of Bernard Paumgartner and Hans Curjel—the latter supplying new and rewritten recitatives, and the former new music, drawn from other Mozart works. The role of *Titus* is for tenor, but the other four roles were written for sopranos, two of whom play male parts. In this version, one of these castrato roles was sung by a soprano and the other by a tenor. The production is in three acts, with nine scenes (the original was in two acts); and even with interpolated connective music, the effect was disjointed and episodic. The music was presented in the best Mozart tradition of the Vienna State Opera, with Josef Krips conducting masterfully. Julius Patzak was the *Titus*, and brought all his fine artistry to his newest role. Martha Rohs and Hilde Zadek made the most of their taxing dramatic parts, and Wilma Lipp sang with great technical security in her first lyric part. Richard Holm and Otto Edelmann completed the cast.

THE production of *Fidelio* was again in the hands of Wilhelm Furtwängler, and even with a fine cast of singers, the conductor's contribution was the most notable ornament of the evening. The listener can always be sure of superior Beethoven when Mr. Furtwängler and the Vienna Philharmonic come together, but this year's *Fidelio* surpassed even those of previous years. Kirsten Flagstad was the *Leonore*, and sang with great authority and considerable vocal brilliance. Julius Patzak, Paul Schoeffler, Irmgard Seefried, and Hans Braun were all excellent. As *Rocco*, Josef Greindl, a visitor from Berlin, proved a fine addition.

Mr. Furtwängler was again in charge of the opening performance of *The Magic Flute*, given in an open-air performance at the Felsenreitschule. Most of the cast were from Vienna, but two visitors took major roles—Karl Schmitt-Walter, who gave a well-rounded performance as *Papageno*; and Josef Greindl, who sang *Sarastro's* music with great dignity and beauty, if without real bass sonority in his lower voice. Another newcomer to the cast was Edith Oravez, who made a pretty *Papagena*.

Gluck's *Orpheus*, so successfully given last year under Herbert von Karajan, was repeated, but with two major changes. Josef Krips was the new conductor, and Jarmila Novotna was the new *Eurydice*, replacing the late Maria Cebotari. Elizabeth Hoenen dominated the stage in the title role, and Miss Novotna was beautiful and sensitive in her portrayal. Hilde Gueden, as always pretty and competent, was new as *Eros*. Mr. Krips' presentation of Gluck's lovely music was wonderfully sympathetic.

Most of the cast in the production of *Der Rosenkavalier* were Viennese, or Germans long associated with the Staatsoper, and it was generally agreed that the performances were exceptionally good. There were some complaints levelled against the fast tempos adopted by George Szell, but there could have been no doubt of his authority and knowledge of the score. Maria Reining, in fine voice, was an excellent *Marschallin*. Jarmila Novotna was a charming *Octavian*, but tended to force her voice in the heavier passages. As *Baron Ochs*, Jaro Prohaska, a visitor from Berlin,



Ernst Haefliger, the *Tiresias*, and Hermann Uhde, the *Kreon* (on the steps), in the production of Carl Orff's new opera, *Antigona*, recently given in Salzburg

made an excellent impression; and Hilde Gueden sang well and acted gracefully as *Sophie*.

NINE concerts were given by the Vienna Philharmonic, under various conductors—Wilhelm Furtwängler, Herbert von Karajan, Bruno Walter, George Szell, Josef Krips, and Hans Knappertsbusch. The two programs conducted by Mr. Walter were the high point. For his first appearances at Salzburg in twelve years, he chose works exactly right for himself, the orchestra, and the audience. On both evenings there was Mahler's *Das Lied von der Erde*, superbly performed, with Julius Patzak unsurpassable in his interpretation of the tenor part. Kathleen Ferrier was the contralto soloist, and repeated the successes she has had elsewhere in this work. The other works were Mozart's *G minor Symphony* and Schubert's *Unfinished Symphony*. Von Karajan gave two big choral works—Verdi's *Requiem* and Beethoven's *Ninth Symphony*. The soloists in the

Requiem were Hilde Zadek, Marguerite Klose, Helge Roswaenge, and Boris Christoff. The soloists in the *Ninth Symphony* were Irmgard Seefried, Elizabeth Hoenen, Walter Ludwig, and Mr. Christoff—all first rate. Mr. Von Karajan conducted with great precision and mastery of details. An especially enduring impression was made by Mr. Christoff, a young Bulgarian bass baritone whose career has been mostly in Milan.

Chamber music was played by the Pasquier Trio, the Fischer-Mainardi-Schneiderhan Trio, the Schneiderhan Quartet, and the Vienna Octet. Two matinee Mozart programs presented Friedrich Wuehrer, pianist, and Arthur Grumiaux, violinist, as soloists. Church-music concerts included such works as Rossini's *Stabat Mater*, Haydn's *The Creation*, and Schubert's *Great Mass in E flat major*. Three plays—the perennial *Everyman*, and Goethe's *Clavigo*, and *Iphigenie*—completed the imposing list of festival activities.

Paris Company Furnishes Edinburgh Festival Dance

FOR the third Edinburgh Festival, the distinction of offering ballet performances was conferred on the Paris company, Les Ballets des Champs Elysées. Programs were so arranged that three of the five new ballets promised were given on two successive evenings. These three works, representing the main trends in choreography and styles of presentation today, were *Mascarade*, by Victor Gsovsky; *La Rencontre*, by David Lichine; and *La Nuit*, by Janine Charrat. They were presented in programs that also included such works already known in Great Britain, through performances in London, as *Les Forains*, *La Fiancée du Diable*, and *Treize Danes*.

This year's festival has brought forth some strong comments from the press concerning the familiar nature of many of the works, both musical and dramatic, that were performed. The basis for these criticisms has been the view that the primary function of a festival should be to demonstrate good new works. It was therefore doubly unfortunate that Les Ballets des Champs-Elysées' advertised major work, Stravinsky's *Orpheus*, with choreography by David Lichine, was cancelled on very short notice, and without adequate explanation to the press. *La Nuit*, performed in its place, is on a twenty-year-old scenario by Kochno, with music by Henri Sauguet, choreogra-

phy by Janine Charrat, and décor by Bérard.

Victor Gsovsky is ballet master of this company, and his *Mascarade* indicated that he is more fruitfully employed in that capacity than as choreographer. *Mascarade*, to an undistinguished Bizet score, and with grimly realistic costumes by Marcel Vertès, is a loose-knit series of variations. The music serves as characterization of the performers, all of whom represent such operatic characters as Hamlet, Romeo and Juliet, and Mephistopheles. There is no discernible story, and the choreographic comings and goings hold little interest.

THE smart work of the three was *La Rencontre*, in which the meeting of Oedipus and the Sphinx is brightened up by an Oedipus in traditional garb contrasted with a Sphinx in circus fleshings, in a setting compounded of classical scenery, a leather masseur's couch, and a trapezist's table (perched on twelve-foot legs in mid-stage). The contrast of wits and wills was illustrated by Oedipus performing on the trapeze, alternating with the Sphinx, who performed on both the trapeze and the couch. There was little that was describable as dancing, although the Sphinx's three handmaidens occasionally moved in patterned formation. Sauguet's music was insincere, unpretentious, and charming; and Bérard's set and light-

(Continued on page 30)

International Festival In Edinburgh

By EDWARD LOCKSPEISER

Edinburgh

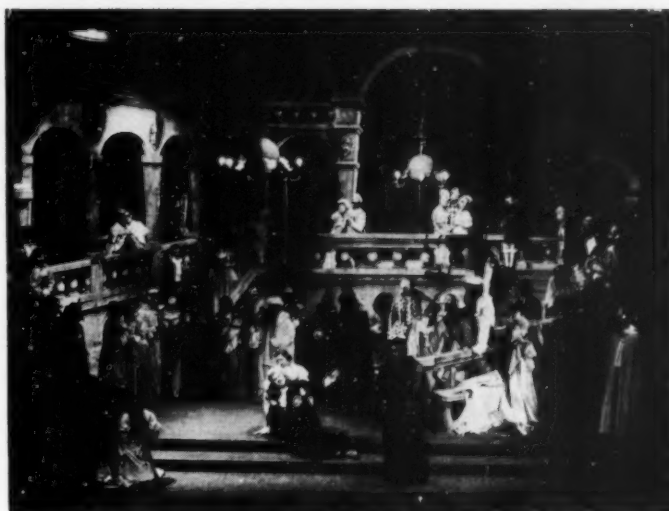
VISITING orchestras from France, Germany, Belgium, and Switzerland; the Glyndebourne Opera Company; and the Ballet des Champs-Élysées combined to offer, over a three-week period in late summer, the Third International Festival of Music and Drama. A festive season this Edinburgh Festival was, truly international in character, though, as visitors from abroad were quick to observe, it lacked any peculiarly Scottish contribution. No visitor could possibly assimilate all the abundant and varied fare, consisting of three—sometimes four—concerts a day, and performances of opera, ballet, and drama.

We were grateful for the sumptuous banquet, in the romantic setting of the ancient Scottish capital. But we were perplexed, on the other hand, by so great an expenditure of effort upon musical events not dissimilar from those any pilgrim from London, Paris, or New York might normally encounter at home. The Edinburgh Festival raises the problem of what the modern festival should set out to accomplish. Should it offer a high standard of performance, new works, or a style of production we are not likely to encounter elsewhere? These were the conceptions underlying such festivals as those at Bayreuth and Salzburg, at Tanglewood, and at the various ISCM gathering-places. The music-lover came to these festivals in search not of diversion, but of authenticity.

Since the war, enterprising people and municipalities have sought to establish new festivals that trade upon characteristic settings or historical and national associations. Strasbourg has become the home of an annual festival of Romantic music. Aix-en-Provence, with its Mediterranean civilization, has set out to rival Salzburg as a Mozart shrine. In Italy, Venice, through the efforts of Madame de Polignac, has become the locale of an annual festival of contemporary music. Florence has revived its Maggio Musicale; and Perugia and Siena have organized festivals of old music. Lucerne, Brussels, Vienna, Prague, and Amsterdam have all advertised important festivals, more cosmopolitan in appeal, yet retaining certain characteristic contributions of each city. In England, Bath has devised an Assembly, associated with the eighteenth century, and Aldeburgh has become a mecca for devotees of Benjamin Britten. When Rudolf Bing organized the first Edinburgh Festival two years ago, there were already 54 festivals in Europe during the spring and summer months.

THE policy of Mr. Bing at Edinburgh has been to present performances of a high international standard by the best British and foreign orchestras; such operas as the Glyndebourne company is able to produce on the small stage of the King's Theatre; and recitals by eminent soloists. The programs, on the whole, have been deliberately unadventurous.

Scottish artists and works are only rarely admitted into the scheme. This year a new symphony by Ian Whyte was introduced, but did not seem likely to make more than a purely local impression. A set of Variations on the Tune of Lilliburlero, by Haus Gal, lecturer at Edinburgh University, was not more than a competent essay in the Straussian style. A new overture, The Beggar's Benison, by Cedric Thorpe Davie, was disappointingly naive in both form and content. Mr. Davie's incidental music for The Three Estates, however, was entirely adequate for this brilliantly



The final scene in the Glyndebourne Opera Company's production of Verdi's *Un Ballo in Maschera*, given in the King's Theatre during the Edinburgh Festival

produced Scottish satire of the sixteenth century.

Eagerly awaited was the first performance of Ernest Bloch's Symphonic Concerto for Piano and Orchestra, given at the Usher Hall by the BBC Scottish Orchestra, under the direction of the composer, with

Corinne Lacomblé as soloist. This was the first new major work by Bloch to be heard in Britain since the Violin Concerto, introduced during the war. Mr. Bloch has many champions in Britain, but even his most fervent admirers were hard pressed to discover in this concerto some

echo of the large and spacious style of Schelomo or the Jewish Poems. The piano writing, closely integrated with the orchestral texture, is timidly conventional, and the thematic material, often derivative, is seldom arresting. Shostakovich or Rachmaninoff would have been a good guess if one had not known who composed the overlong finale. Some of the best music is in the hearty opening of the first movement, but its effect is spoiled by repetition and diffuseness. More rewarding music by this significant composer will be heard in October, when the London Philharmonic plays an all-Bloch concert, and the BBC presents the Sacred Service and various chamber works.

A revelation to the younger generation was the reappearance, after some years, of Guillermina Suggia, cellist, who was heard in a recital and in the Cello Concerto by the Glasgow-born composer, Eugen d'Albert. At the hands of any but a surpassing artist, this concerto would scarcely have been worth reviving. But Miss Suggia's technical command and superb style transformed the old-fashioned score into music that seemed alive and seductive. The grace and beauty of her tone, as well as her brilliance and impetuosity, rank her as one of the outstanding cellists of Europe.

A wanderer returning to our shores was Eugene Gossens, who is now

(Continued on page 30)

John Blow's *Venus and Adonis* Staged

By EDWARD J. DENT

London

IN "good King Charles's golden days," an actress named Moll Davis attracted the attention of the merry monarch by her singing of the old English song, *My Lodging Is on the Cold Ground*, now familiar to Americans as *Fair Harvard*. That song raised her from the cold ground to the bed royal. She became the mistress of the King, and in 1673 gave birth to a daughter, on whom her royal father conferred the title of Lady Mary Tudor.

About 1683, John Blow, organist of Westminster Abbey, composed *Venus and Adonis*, "a masque for the entertainment of the King," which was privately performed at Whitehall. Moll Davis sang the part of Venus, and Lady Mary that of Cupid. Lady Mary must have been an accomplished musician at the age of ten, for Cupid has much to sing which modern singers find by no means easy.

The tercentenary of Blow's birth in 1649 was celebrated this year by performances of *Venus and Adonis*, first at Ragley Hall, a stately mansion of the period near Birmingham, and later—on Sept. 8, 9, and 10—in the Great Hall of Hampton Court Palace. This hall is a noble example of Tudor architecture, hung with seventeenth-century Brussels tapestries. One of these served as a backdrop for the opera.

Though *Venus and Adonis* is a complete opera, in a prologue and three acts, it takes hardly more than an hour in performance. It was obviously the model for Henry Purcell's *Dido and Aeneas*; though as a whole it is perhaps not quite so accomplished in style, it has moments of even more poignant tragedy than Purcell's more famous work.

Venus and Adonis was given under the direction of Anthony Lewis, of Birmingham University. The stage director was Tom Harrison. It was preceded by a short pastoral divertissement of songs and dances strung together from various works by Purcell. The role of Venus was sung by

Constance Shacklock, who recently sang Brangaene, in *Tristan und Isolde*, at Covent Garden. Miss Shacklock adapted herself easily to the very different style of Blow, singing with purity of line, and with great dramatic intensity in Blow's more Monteverdian moments; and her tall, graceful figure made her an ideal goddess of love. She was well partnered, in both appearance and voice, by Donald Munro. Margaret Field-Hyde, unrivalled in England as a singer of Purcell, took the part of Cupid with delightful vivacity and humor, assisted by two small boys from Birmingham, as lesser Cupids, and a trio of quite diminutive Cupids, whose aggregate age scarcely exceeded that of Lady Mary Tudor.

The chorus of six, along with two dancers, rather overcrowded the small stage, and their dresses further encumbered them, so that the dance movements were the least satisfactory

feature of the production. A larger stage would have been an advantage, and a larger orchestra; there was room for only two flutes, a string quartet, and a harpsichord. The string players sounded as if they would have been more at home in a quartet of Brahms, but the harpsichord, a superb modern instrument made recently by Tora Goff, with much more resonance and beauty of tone than most modern harpsichords, was played with scholarly distinction by Mrs. Katharine Thomson, of Birmingham.

This was not the first revival of *Venus and Adonis* in modern times. It was staged at Glastonbury in 1920, under Rutland Boughton, and was subsequently performed in Liverpool, Oxford, and London. The score, first published by G. E. P. Arkwright in 1902, was edited afresh by Professor Lewis in 1939, and has been published by the Lyre Bird Press.



Constance Shacklock and Donald Munro in the John Blow tercentenary presentation of *Venus and Adonis*, staged in the Great Hall of Hampton Court Palace

Opera Nacional Ends Season In Mexico

Mexico, D. F.

FOLLOWING close on the heels of the Opera Nacional season, the government-sponsored Opera de Bellas Artes is about to begin its season at the Palace of Fine Arts. Montemezzi's *L'Amore dei Tre Re*, Boito's *Mefistofele*, Humperdinck's *Hansel and Gretel*, and the first performance of *Tata Vasco*, by the gifted Mexican composer, Miguel Bernal Jimenez (founder and conductor of the *Coros de Morelia*), are scheduled.

According to statistics just released, the eighteen pairs of subscription performances and the five special productions of the Opera Nacional attracted a total of 45,000 patrons to the Palace of Fine Arts. In addition, an estimated radio audience of 400,000 throughout the country heard the Tuesday evening broadcast performances. These figures would seem to indicate that the Opera Nacional is already held in high esteem by the Mexican public. It is, therefore, most unfortunate that the past season's repertoire was entirely devoid of operas by contemporary composers, as well as of the masterworks of Mozart and Wagner.

In a post-season statement, the management of the opera expressed its appreciation for the fact that all performances were given to sold-out houses, and indicated that its repertoire had been to a certain extent determined by a request from President Miguel Aleman, who had said, "I hope that you manage to make the audiences of your 1949 season feel merry." In this respect, the season was an outstanding success, for the public certainly enjoyed itself. However, the 23 capacity houses did not solve the financial problems of the Opera Nacional (which were made more pressing this year by the recent devaluation of the peso, and the company's obligation to pay the leading singers in dollars). Funds supplied by various patrons and funds drawn from a government subsidy did not resolve the situation, and the company was forced to call on its public for help.

PUCCINI'S *La Bohème* was the fourth production of the season, conducted by Guido Picco and imaginatively staged by Armando Agnini. Gianni Poggi's finely conceived and well sung Rodolfo was the outstanding single performance. Onelia Fineschi sang splendidly as Mimì, but her acting left something to be desired. Enzo Mascherini was the Marcello, Eugenia Rocabrana the Musetta, Gilbert Cerda the Schaunard, Ignacio Rufino the Colline, and Francisco Alonso the Benoit. Giuseppe di Stefano, also enjoyed a tremendous success as Rodolfo, in a special extra performance.

Gounod's *Faust*, given in the fifth pair of performances, was the occasion of the debut on the American continent of Cesare Siepi, a 27-year-old bass from the Teatro alla Scala in Milan. Exception might be taken to his conception of the part of Mephistopheles, which tends to resemble a characterization of Till Eulenspiegel; but what Mr. Siepi accomplished within this conception made history in Mexico. His dramatic talent may be envied by many actors of the legitimate stage, and his voice is reminiscent of the world's greatest basses at their best. No wonder, then, this accomplished artist won rousing ovations from enthusiastic audiences. The rest of the cast also sang and acted on a high level. Mr. Poggi was vocally at his best, and provided an admirable stage portrait of Faust; Mr. Mascherini was an impressive Valentin; and Miss Rocabrana was an excellent Siebel. Mr. Cerda was

the Wagner, and Concha de los Santos was the Marthe. Renato Cellini was responsible for the animated orchestral accompaniment.

If it had not been for the much heralded debut of Giulietta Simionato, also from La Scala, one might have doubted the advisability of reviving so uninspired and old-fashioned an opera as Donizetti's *La Favorita*. As it turned out, the genius of Miss Simionato fully justified the inclusion of the opera in the season's repertoire, for her Leonora de Guzman was unforgettable. The parts of Alfonso XI (Mr. Mascherini), Fernando (Mr. Di Stefano), Don Gasparo (Francisco Tortolero), and Ines (Rosa Rodriguez) were also splendidly performed. Mr. Siepi's presentation of the part of Baldassare deserves special mention for its excellence.

ROSSINI'S *Il Barbiere di Siviglia* convinced enchanted audiences that many years may pass before they can listen to as excellent a Don Basilio as Mr. Siepi. He was forced to repeat *La Calunnia* on both evenings, and the image he created will long linger in the memory of those present. Only Gerhard Pechner, the Don Bartolo, could approximate the artistic success of Mr. Siepi. Although Miss Simionato sang extremely well, her Rossini was not dramatically on a par with her performance in *La Favorita*. Mr. Di Stefano was Count Almaviva; Mr. Mascherini was the Figaro; and Miss De los Santos was a worthy

Bertha. Mr. Cellini's conducting was, unfortunately, too massive for the transparent Rossini score, and a better co-ordination of the staging might have been achieved. Despite these flaws, a third performance was also highly successful.

Miss Simionato's accomplishments in the title role of Thomas' *Mignon* rivaled those of Mr. Siepi as Mephistopheles. Her *Mignon* was as near to perfection as human interpretive art can be. Mr. Di Stefano's Wilhelm Meister was well done, as was Mr. Siepi's Lothario. Luz Guaiardo, a young Mexican soprano, proved by her finely sung Philine that her further progress will bear watching. Mr. Picco's conducting and Mr. Agnini's staging deserve much of the credit for the success of the performances. A third performance was given in answer to public demand.

For the final pair of performances, the management chose Massenet's *Werther*. It was, above all, a triumph for Mr. Di Stefano. The praiseworthy cast included Miss Simionato, as Charlotte; Miss Rocabrana, as Sofie; Mr. Rufino, as the Bailiff; Mr. Tortolero, as Schmidt; and Mr. Cerda, as Johann. Mr. Cellini conducted.

THE annual series of eight concerts by the University Symphony have begun, drawing considerable Sunday morning crowds to the Palace of Fine Arts. José Rocabrana, the orchestra's associate conductor, conducted the opening concert, with Ben-

jamin Cuervo as soloist in Dvorak's Violin Concerto.

The young and gifted conductor of the Jersey City Philharmonic, John Randolph Jones, was the guest conductor for the second program, which included works by Wagner, Chausson, Ravel, Barber, Stranfield, and Stravinsky. Nancy Schaeffer was the harp soloist in Ravel's *Introduction and Allegro*. Leslie Hodge, the Australian-born conductor of the Guadalupe Symphony, was the guest conductor for the third concert.

Recent recitals have included two by Yehudi Menuhin, who also presented violin concertos by Bach, Paganini, and Beethoven with the Orquesta Filarmónica, under Julian Carrillo; one by Maria Bonilla, a Mexican soprano who excelled in her interpretation of songs by Gluck, Grétry, Purcell, Handel, Mazzoni, Schubert, Schumann, Brahms, and Respighi; and three by Sigi Weissenberg, pianist, who will return soon for an engagement with the Orquesta Filarmónica. Isaac Stern was heard with the orchestra in violin concertos by Mozart, Mendelssohn, and Brahms.

Benjamin Swalin, director of the North Carolina Symphony, conducted the Orchestra of the National Conservatory at the Palace of Fine Arts on Aug. 14. The program included two Mexican premieres—George Antheil's *Golden Spike Scherzo*, and Ole Bull's *Shepherd Girl's Sunday*—and works by Sibelius, Gluck, Enesco and Wagner.

SOLOMON KAHAN

San Salvador Visited By Touring Opera

El Salvador

SAN SALVADOR recently enjoyed its second season of opera presented by a company organized for performances in Guatemala and San Salvador during July and August, under the direction of Daniel Duno and Miguel Sandoval. This year's repertoire was more ambitious than that of 1948, consisting of six works—*Carmen* (which opened the season on Aug. 10), *Tosca*, *Madama Butterfly*, *La Traviata*, *Cavalleria Rusticana* and *Pagliacci*—each presented twice. An additional performance of *Pagliacci* was sponsored by the government. The Teatro Nacional required extra seats for several of the performances, and the house was filled every evening. Three performances were also given in Santa Ana.

Mr. Sandoval and Michael Kuttner shared conducting and managerial duties with Mr. Duno. The orchestra was made up of members of the San Salvador Symphony; scenery and costumes came from Mexico; and the corps de ballet, with Leonid Katschurowsky and Maria Tchernova as soloists, came from Guatemala. The chorus was a local one, its members being largely untrained. The task of learning and memorizing the choral parts of all six operas is not an easy one, and credit for the fact that the fifty members did extremely well is due Alejandro Muñoz Ciudad-Real, conductor of the San Salvador Symphony, who, assisted by Mrs. Lidia de Leiva, taught and prepared the chorus. He also conducted a fine performance of *Cavalleria Rusticana*. Hermann Geiger Törel was in charge of the stage direction.

The roster of singers included Irma Gonzales, Claramae Turner, Anne Bollinger, Selma Kaye, Mona Paulée, David Poleri, Walter Fredericks, Ernest Lawrence, Henry Cordy, Mr. Duno, Ivan Petroff, Ralph Herbert, Ralph Telasko, and Désiré Ligeti. Minor roles were taken by Alba Diaz, Dolores Batres, Humberto Oliva, and Luis Rivera, all from Guatemala.



Claramae Turner as *Carmen* and David Poleri as *Don Jose* in a performance of Bizet's opera given during the recent tour of Central America

Miss Gonzales endeared herself to San Salvador audiences through her lovely voice, finished singing, and sympathetic acting in *Madama Butterfly* and in *La Traviata*. She was also an outstanding Micaëla, in *Carmen*, in which Miss Turner sang spiritedly in the title role. Miss Bollinger was admirable in her interpretations of Frasquita and Nedda, and Miss Kaye's Santuzza, on a higher level than her *Tosca*, was noteworthy for its rich and vibrant vocal treatment. Miss Paulée was a sympathetic Suzuki, and sang Santuzza at the repeat performance of *Cavalleria Rusticana*.

Mr. Poleri's fine work as Don José and Alfredo won great approval, and he proved himself a real trouper by stepping into the role of Turiddu (which he had never sung before) when Mr. Lawrence, afflicted with a vocal indisposition throughout the en-

gagement, was forced to retire after encountering difficulties in the opening *Siciliana*. Mr. Lawrence appeared only once more, in the repeat performance of the Mascagni work.

Mr. Fredericks maintained a uniform level of accomplishment in his singing in *Tosca*, *Madama Butterfly*, and *Pagliacci*, his ingratiating voice being particularly well suited to the part of Pinkerton. Mr. Duno was at his best as Scarpia, and also did a very fine Tonio. Mr. Herbert appeared as Tonio, and contributed authoritative interpretations of Alfio and Escamillo; Mr. Petroff sang the role of Silvio beautifully, and was also heard as Germont and Sharpless; Mr. Telasko took over the roles of Alfio and Sharpless at the repetitions, and was heard in lesser roles. Mr. Ligeti appeared as Zuniga; Mr. Cordy demonstrated his capabilities in several assignments; and Mr. Rivera, a young Guatemalan baritone, provided noteworthy characterizations in many minor parts.

Both Mr. Kuttner, who conducted *Tosca* and *Pagliacci*, and Mr. Sandoval, who, besides conducting *Carmen*, *La Traviata*, and *Madama Butterfly*, substituted at the piano for the harp passages in *Tosca* and *Cavalleria Rusticana*, deserve much praise for their capable contributions. A concert of operatic excerpts and orchestral selections, with most of the singers and chorus participating, was given at the Cine Popular.

Plans are already being made for a 1950 opera season, spurred on by the artistic and financial success of this year's series—made possible by a generous government subsidy and the active collaboration of Rodolfo Goldschmidt, who was responsible for the company's visit.

Recitals were given here recently by Yehudi Menuhin, Benno Moiseiwitsch, and Rudolph Firkusny. Each was attended by capacity audiences, and each artist demonstrated outstanding musicianship and command of his instrument.

FRANCISCO DUEÑAS T.

GIORGIO POLACCO...

*"A musician whose heart
was always in the theatre"*

By CECIL SMITH

ONE summer day in 1918, Giorgio Polacco sat thoughtfully, looking at a letter that had come in the morning mail. George A. Ellis, the manager of the Boston Symphony, had written—at the suggestion of Philip Hale, the celebrated critic of the Boston *Herald*, and annotator of the Boston Symphony program books—to inquire whether Mr. Polacco was interested in having the orchestra's trustees consider him as the conductor to succeed Karl Muck, whose wartime activities had landed him in the Atlanta penitentiary a few months earlier.

Few conductors, then or now, would treat lightly the possibility of an appointment to the Boston Symphony. Mr. Polacco did.

Less than twenty-four hours earlier he had talked with Cleofonte Campanini, musical director of the Chicago Opera Association. Campanini's doctor had warned him that his heart might give out unless he slowed down the pace of his activity. Would Mr. Polacco come to Chicago for a single season, Campanini asked, even though he would have to relinquish his position at the end of the year to Gino Marinuzzi, who had already been engaged as chief Italian conductor for 1919-20?

To a musician whose heart was in the theater, the choice was easy. Mr. Polacco sent his regrets to the Boston trustees (who finally selected Henri Rabaud) and signed a short-term contract with the Chicago company. He could not know at that time that he would return to Chicago later, after a lapse of two seasons, to become principal conductor of the company during the fabulous year of Mary Garden's directorship, and then musical director of the Chicago Civic Opera Company, which Samuel Insull built with the aspiration of giving the best, regardless of cost. Yet even if he had not been enabled to spend the crowning decade of his career at the head of the Chicago Opera, he would never have questioned his own decision. "Orchestral conducting is easy," he maintains, "compared to the task of co-ordinating all the details of an opera performance. I was afraid that I would deteriorate artistically if I became a symphonic conductor. I needed the constant challenge of being required to overcome all the hazards that confront the man in the pit of an opera house."

Because uncertain health forced him to retire eighteen years ago, few opera-goers of the younger generation know the devoted musical idealism and exceptional competence of the maestro who followed Arturo Toscanini at the Metropolitan Opera House and Cleofonte Campanini at the Auditorium in Chicago. But for those whose memories stretch back, Mr. Polacco's performances still remain unobscured by the subsequent accomplishments of Serafin, Panizza, or Moranzoni.

GIORGIO POLACCO was born in Venice in 1874. He received some of his early education in St. Petersburg, but his main training was provided by the Liceo Benedetto Marcello in Milan, where his principal teacher was Niccolò Coccon, and by the Conservatorio Giuseppe Verdi in the same city. His first chance to lead

an opera performance came as abruptly as Arturo Toscanini's famous opportunity to conduct *Aida*. When he was eighteen, he went to London as a member of an operatic orchestra conducted by Luigi Arditi, performing such slight functions as playing the bells and the organ in *Cavalleria Rusticana*. One evening Arditi was taken ill before a performance of Gluck's *Orpheus*, and young Polacco was permitted to substitute, since he had learned the score thoroughly in his conservatory days. (How many eighteen-year-old American students today would be ready to conduct a Gluck opera on a few hours' notice?)

From this point on Mr. Polacco's career rapidly became distinguished, but peripatetic. He conducted in Milan, Genoa, and Rome; he visited Brussels, Lisbon, and Warsaw. In St. Petersburg he began to demonstrate the unusual breadth of his musicianship, for his greatest successes were with the Wagner music dramas.

At the Teatro Lirico Internazionale, in Milan, he conducted Charpentier's *Louise* (billed as *Luisa*) for the first time outside Paris, in 1901. At the same theatre, he introduced two other French works hitherto unheard in Italy, Bruneau's *L'Attaque au Moulin* and Saint-Saëns' *Samson et Dalila*—and also conducted Leoncavallo's *Zazà*.

For four seasons he was engaged in Buenos Aires, where in 1898 he gave the first performance in the western hemisphere of Puccini's new opera, *La Bohème*. For seven years he directed an extensive repertory at Rio de Janeiro. In 1906, he began to move northward, first to Mexico, and then to San Francisco, where he was associated with Luisa Tetrazzini in her initial American appearances. In the meantime, thanks to the equator, which makes the South American winter coincide with the European summer, he had continued to be active in Italy in the northern winters; he spent three seasons at the Costanzi in Rome and three at the Teatro Lirico Internazionale, in Milan.

SINCE 1911 he has lived and worked principally in the United States. In that year, with the hearty approval of the composer, he undertook to tour the country with H. W. Savage's English production of Giacomo Puccini's *The Girl of the Golden West*, which had been introduced to America at the Metropolitan the season before. Even in this barnstorming assignment his gifts did not go unnoticed, and Giulio Gatti-Casazza, then general manager, engaged him for the 1912-13 Metropolitan season. He remained with the company for five years, and in the last two—after the departure of Mr. Toscanini—succeeded to the rank of senior conductor. In order to accept the appointment at the Metropolitan, he was forced to withdraw from an exciting European project scheduled for the spring of 1913—the first authorized performance outside Bayreuth of Wagner's *Parsifal*, given at Barcelona, Spain.

HE made his Metropolitan debut on opening night, Nov. 11, 1912. The opera was Puccini's *Manon Lescaut*, and the cast included Enrico Caruso, Antonio Scotti, and, in the title role, Lucrezia Bori, who today is still one of his warmest friends. For the most part, his duties were limited to the



GIORGIO POLACCO

standard Italian repertory, but he was awarded two French operas, *Les Contes d'Hoffmann* and *Les Huguenots*, the latter with a fabulous list of principals—Frieda Hempel, Emmy Destinn, Enrico Caruso, Antonio Scotti, Leon Rothier, and Adamo Didur.

In his second Metropolitan season he took charge of two premieres, neither of which was successful—Victor Herbert's *Madeleine* and Gustave Charpentier's *Julien*, a tiresome and lifeless attempt to provide a sequel to *Louise*. In 1914-15 he directed the first American performances of Franco Leoni's opera of San Francisco's Chinatown, *L'Oracolo*, a work memorable only because of Antonio Scotti's portrait of the villainous Chim-Fen. Mr. Toscanini also turned over to him the final Boris Godounoff of the season.

With the departure of Mr. Toscanini, the Polacco repertoire abruptly became broader, as the conductor was able for the first time to follow his predilections. He introduced Borodin's *Prince Igor* to America, and devoted a good share of his time to such French works as *Carmen*, *Manon*, and *Samson et Dalila*. In his final year, 1916-17, all his new undertakings were French—the Metropolitan premiere of *Thais* (with Geraldine Farrar), *Les Pêcheurs de Perles*, and *Lakmé*. In his last two Metropolitan seasons Boris Godounoff remained a constant item in his repertory.

Mr. Polacco's association with Moussorgsky's masterpiece extends back to the early years of his career. As far back as 1905, a Russian baritone, Eugenio Giraldoni, in Rio de Janeiro showed the conductor a score of the opera, which at that time had never been presented except in Russia. The player, who was to return to Russia between Rio seasons, promised to bring back a set of parts. He kept his word, and in 1906 Giorgio Polacco staged and conducted Boris Godounoff for the first time outside of Russia. In consequence, this opera has always been one of his favorites; it was one of the first operas he added to the repertory after he became musical director of the Chicago Civic Opera.

In Chicago, where events of the last decade, and a half have given ample cause for nostalgia about the golden days of opera, the ten-year regime of Mr. Polacco as artistic head of the Civic Opera Company set a standard that has never again been approached. Though he was not addicted to the

habit of throwing his watch to the floor in Toscanini-like rage, he ruled firmly over his performances and his organization. No opera company has ever achieved nightly perfection in all its endeavors, but between 1922 and 1932 Chicagoans were privileged to take for granted a level of quality which would make the present-day Metropolitan look like a provincial institution.

AS conductor, Mr. Polacco took immediate responsibility for no fewer than forty different operas during this period. Only a few of these were the bread-and-butter items, though the splendor of his *Aida*, the pathos of his *La Traviata*, and the dramatic fire of his *Carmen* were constant features of the Chicago seasons. Otherwise he ranged far and wide. With Mary Garden he gave some of the finest French performances this country has ever known—*Pelléas et Mélisande*, *Louise*, *Salome*, *Le Jongleur de Notre Dame*, *Werther*, and *Honegger's Judith*. He conducted his beloved Boris Godounoff for three superb seasons—Feodor Chaliapin, Georges Baklanoff, and Vanni-Marcoux. With Rosa Raisa, Edith Mason, Charles Hackett, and Giacomo Rimini in the cast, he presented a *Falstaff* that has not been equalled in this country since that time (1925). His Wagnerian repertory consisted of *Lohengrin*, *Tristan und Isolde*, and *Die Walküre*. Among the less usual works to which he turned his attention were Bellini's *Norma*, Bizet's *Les Pêcheurs de Perles*, Boito's *Mefistofele*, Catalani's *Loreley*, Giordano's *Andrea Chenier* and *La Cena delle Beffe*, and Montemezzi's *L'Amore dei Tre Re*. He interpreted with distinction Mozart's *Don Giovanni*, a work whose three-hundredth performance at Covent Garden in London had been entrusted to him a few years earlier.

The catholicity of his taste enabled him to engage superb singers for all fields of opera—Amelita Galli-Curci and Toti dal Monte for coloratura roles; Claudia Muzio, Rosa Raisa, and Edith Mason for other Italian parts; Mary Garden and Miss Mason for the French repertory; such tenors as Tito Schipa, Charles Hackett, Fernand Anseau, and Antonio Cortis; a memorable list of baritones and basses, including Baklanoff, Rimini, Chaliapin, Joseph Schwarz, Cesare Formichi, Vanni-Marcoux, Virgilio

(Continued on page 35)

Festival Of Songs In English Sponsored By Campion Society

San Francisco

ON Sept. 9, the Campion Society completed its series of five concerts in San Francisco. Formerly known as the Festival of Songs in English, the series still adheres to that original concept, although instrumental music was introduced into this fourth annual festival.

The programs lived up to the announced purpose of the Campion Society—to serve as “an organization devoted to the cause of bringing into circulation fine music of the present or the past which has not received adequate attention.” In the first program, on Sept. 1, Verna Osborne, soprano, sang seventeenth-century songs by Henry Purcell and modern songs by Daniel Pinkham; and Keith Engen, baritone, sang songs by John Dowland, Thomas Campion, and Ralph Vaughan Williams. Stanley Plummer, violinist, and Eve Crossman, pianist, played Mozart's seldom-heard Sonata in D major, K. 306, and Béla Bartók's Second Sonata (1923). Both works were given brilliant performances.

On the following evening, Sept. 2, Pauline Marie Pappas, soprano, sang songs by Beethoven, and introduced a group of songs by Gerald Finzi to the local audience. Purcell's Three Divine Hymns, from Harmonia Sacra, edited by Benjamin Britten, were presented by Orva Hoskinson, tenor, who also gave the first local performance of Finzi's A Farewell to Arms. Mortimer Markoff, pianist, played compositions by Bach, Couperin, Scarlatti, and Bartók.

In the third program, on Sept. 6, Joan Trangsrud, soprano, offered music by Thomas Arne and Robin Milford; and Lawrence Sherrill, baritone, sang a group of songs with both words and music by Thomas Campion; and songs by John Duke. Robert Evans, pianist, played compositions by Bartók, and Respighi's Suite of Ancient Dances and Airs for the Lute. The singing of Helen Thigpen, New York soprano, was the high point of the fourth program, on Sept. 7. She made an unusually fine impression in songs by Purcell and Howard Swanson. Elsworth Walston, baritone, sang music by Handel and Peter Warlock. Wanda Krasoff, pianist, played Dimitri Kabalevsky's Sonata, and, with Marcella Matousek at a second piano, the same composer's Piano Concerto.

In the final concert, on Sept. 9, the Madrigal Guild, directed by Eileen McCall Washington, presented The Triumphs of Oriana, a cycle of madrigals by sixteen composers, written in honor of Queen Elizabeth. The madrigals were given in three sections, with interspersed Purcell songs, by Dorothy Ohannesian, soprano; and piano compositions by Bach, Mozart, Prokofieff, and Bartók, superbly played by Tanya Ury.

As a climax to the series, the Campion Citation, “in recognition of outstanding service to the Song,” was presented to Eva Gauthier, in honor of her great contribution to the art of singing and her championship of modern song literature. The award, in the absence of Mme. Gauthier, was received on her behalf by Miss Thigpen, her friend and pupil. The Campion Citation, which will be made annually, was signed this year by Ernst Bacon, Alfred Frankenstein, Alexan-

der Fried, Paul Nordoff, and Cecil Smith.

The Campion Society was founded by John Edmunds, himself a composer of songs and a devoted adherent to the principle of the ideal union of words and music exemplified in the work of Thomas Campion, who was both poet and composer. Leonard Ralston is now co-director. The Campion Library is an integral part of the society; housed in the San Francisco Public Library, the collection is limited to music for solo voice. The most significant portions of the collection come alive, not only in the festivals, but in recordings available to the public. The society also has plans for issuing editions of song publications, and the first volume, Twelve Songs by Henry Purcell, is now available.

JESSICA FREDRICKS

Koussevitzky Ends Season of Concerts In Hollywood Bowl

LOS ANGELES.—After a good deal of floundering and lack of direction in the earlier part of the season, the final week of Hollywood Bowl concerts became the most brilliant of the season. Jascha Heifetz was soloist under William Steinberg's direction on Aug. 30; and Serge Koussevitzky, making not only his first Bowl appearance but his first on the West Coast, conducted the final two concerts on Sept. 2 and 3.

Mr. Heifetz played the Tchaikovsky Violin Concerto in his most blazing and aggressive manner, and the audience, the fourth-largest of the year, demanded that he add Brahms' Hungarian Dance No. 7 and the Hora Staccato, both with orchestral accompaniment, before he was permitted to retire. Mr. Steinberg's contributions consisted of Mozart's Jupiter Symphony, and Debussy's La Mer.

Mr. Koussevitzky's concerts were extremely interesting—less for the conductor's interpretation of familiar material than for the manner in which he transformed the orchestra into a typical Koussevitzky instrument in so short a period. All the characteristics and idiosyncrasies of his conducting style were imposed upon the orchestra in short order—a fact that demonstrated the responsiveness of the musicians in the Bowl orchestra.

The initial concert listed Beethoven's Egmont Overture and Seventh Symphony, and Sibelius' Second Symphony. The second concert, also the final program of the year, was attended by a capacity audience of 20,000, and at the close there was a prolonged demonstration for the conductor, with the orchestra offering him the traditional *tusch* and presenting him with a huge laurel wreath. Prokofieff's Classical Symphony and Tchaikovsky's Fourth Symphony were given remarkably clear and virtuosic performances. Artur Rubinstein was the soloist in Rachmaninoff's Second Piano Concerto, and played with uncommon tonal beauty and restraint. He added three encores to appease his enthusiastic public.

ALBERT GOLDBERG

James Sample To Conduct Honolulu Symphony Concerts

HONOLULU.—James Sample has been engaged to conduct the first concerts of the Honolulu Symphony season, beginning in October. Fritz Hart, the orchestra's conductor for many years, died on July 9, 1949.



MARY GARDEN RETURNS

After fourteen years' absence, the Scottish-American prima donna, whose performances as Mélisande, Louise, Salomé, and Thais are still fresh in memory after two decades and more, arrives in New York to begin a three-month lecture tour

World Wide Photo

Detroit Cancels Symphony Season As Backing Fails

DETROIT.—After a summer of behind-the-scenes bickering between Henry H. Reichhold, president of the Detroit Symphony, and the board of directors, plans for a 1949-50 season were officially abandoned on Sept. 13. Mr. Reichhold and Karl Krueger, conductor of the orchestra, both resigned their posts, the conductor's strong letter of resignation being sent from New York.

This action brought to an end two years of increasingly poor relations among symphony society personnel, and three years of increasingly curtailed financial backing. After he was elected president of a symphony society with no orchestra, in 1942, Mr. Reichhold financed the orchestra to its finest achievements since the days when Ossip Gabrilowitsch was its conductor. Mr. Krueger was given a verbal ten-year contract, and musicians were added, until, in 1945, the orchestra numbered 110 men. Extended tours of the South and trips into Canada were added to the orchestra's itinerary; a weekly radio program over a national network increased its prestige.

A dynamic and successful businessman, Mr. Reichhold poured his personal funds into several ventures aimed at making the orchestra self-supporting. The Wilson Theatre was purchased, renamed Music Hall, and given to the orchestra. A magazine, *Musical Digest*, was purchased and expanded in an attempt to promote ticket sales. These efforts were dismal failures, and each year's increasing deficit was met by Mr. Reichhold.

Ticket sales have decreased in the last eighteen months, and business conditions have dictated a more conservative program. Several first-line orchestra members have moved to

more lucrative positions elsewhere—Joseph Gingold and James Barrett, violinists, to Cleveland; Francis Hellstein, first horn, to Los Angeles; and Leonard Sharrow, first bassoon, to the NBC Symphony. A flareup between Mr. Reichhold and Mr. Krueger and the members of the orchestra, over an alleged criticism of the conductor, led to the firing of Georges Miquelle, the first cellist, who was very popular locally. The firing made the front pages of the Detroit papers, and led to further recriminations, this time involving the press. When no response was given to demands for loyalty pledges to Mr. Krueger, Mr. Reichhold voided all 1949-50 contracts for orchestra members, cancelled bookings for a five-week southern tour last March, and withdrew his customary support of a summer season. The AFL and a non-profit public-support group sponsored a ten-week season of free summer concerts at the state fair-grounds.

Mr. Reichhold has consulted the symphony board less and less as the years have elapsed, and when he asked financial assistance for a 1949-50 season none was forthcoming. The musicians refused to play a ten-week season at an \$85 minimum weekly salary.

Symphony music in Detroit will be provided by the Visiting Symphony Series, at the Masonic Temple, and by the expanded season of the thirty-member, conductorless Little Symphony, which is now scheduled to present seven concerts, under the management of Irving Teicher.

LEONARD DABRY

Karl Krueger To Lead Orchestra In New York

Karl Krueger, who recently resigned his post as conductor of the Detroit Symphony, will become music director and conductor of an organization to be called the American Arts Orchestra, in New York, according to a recent announcement. Mr. Krueger stated that he intended to recruit an orchestra of native musicians.

FOR RENT. Private studio for teaching or practise. Mornings only. Half-block from Carnegie Hall. Fine Steinway grand. Write Box 1001, c/o Musical America.



118-Note Octave

Pianists, arise and defend yourselves! J. Murray Barbour of the Michigan State College music department has discovered a mathematical formula, "designed to give a truer pitch to the sharp major thirds of the piano," which requires an octave with at least 53 different notes—118, if we want to go whole hog and make the pitches really correct. Now is the time to speak up, unless you are willing to contemplate re-learning the Second Rachmaninoff Concerto in 118-note octaves.

But perhaps the danger is not really pressing, for even Mr. Barbour appears to take his discovery lightly. "We are so accustomed to the present system that we should probably be bored by the insipid harmonies of 53-note pianos or organs," he confesses. "Somewhere in a Utopia, where expense of installation and difficulty of performance is disregarded, we might find perfect pitch for our musical instruments."

Goethe Relics

When Goethe was a student in Strasbourg, he kept a notebook in which he jotted down the folk-songs he heard on his walks about the city. A facsimile of this notebook was on display at the New York Public Library, as a feature of the music division's Goethe Bicentennial exhibition, entitled *Musicians Goethe Knew*.

An acoustical table devised by Goethe, a letter written to Goethe by Beethoven, and a variety of portraits and programs were also shown. Among the subjects of the portraits and sketches were Corona Schröter, who composed the first musical setting of *The Erlking*; Angelina Catalani, singer and friend of Goethe; Bochlitz, editor of the world's first musical periodical; and Paganini, represented by a number of caricatures.

Mozart's Death Mask

Professor Willy Kauer, of Vienna, who recently took the death-mask of Franz Lehar, composer of *The Merry Widow*, believes that he has found the mask of Mozart that scholars know to have been taken by Count Deym on the composer's deathbed. The mask,

which Professor Kauer found in a heap of rubbish in a second-hand shop, bears a striking resemblance to Lange's well-known portrait of Mozart.

A commission appointed by the Austrian Ministry of Education is investigating the authenticity of the discovery. If the commission corroborates Professor Kauer's opinion, a feature film will be made of the story of the discovery of the death-mask. Sounds like the gayest Viennese movie imaginable.

Revolutionary Etude

Claramae Turner's engagement in Guatemala last July, to sing the title role of *Carmen*, coincided exactly with the latest revolution, which turned Guatemala City into a battlefield for four days. Her eye-witness descriptions, embodied in letters to her friends, deserve to be quoted more completely than the space allotted to this column permits.

"These past twenty-four hours have really been something," Miss Turner wrote. "We are imagining all sorts of headlines hitting the States, and all our people worrying about whether we are safe or not. We can't cable anyone because the telephones have been dead since yesterday afternoon, and since no one is allowed to go out on the streets, we cannot get to the cable office. A shell hit a transformer this morning, and we have no electricity."

"We have a hard time getting the story straight because the papers, being in Spanish, must be translated; and as to the radio bulletins, they are few and say nothing."

"The whole thing started around three o'clock yesterday afternoon. The town began buzzing with rumors. People congregated on the sidewalks in little knots, talking excitedly. I did not have any idea what was going on until I got to the radio station at four o'clock for a rehearsal with Miguel Sandoval, who explained it to me. The rehearsal was called off, and he had me driven back home. Then the fun began."

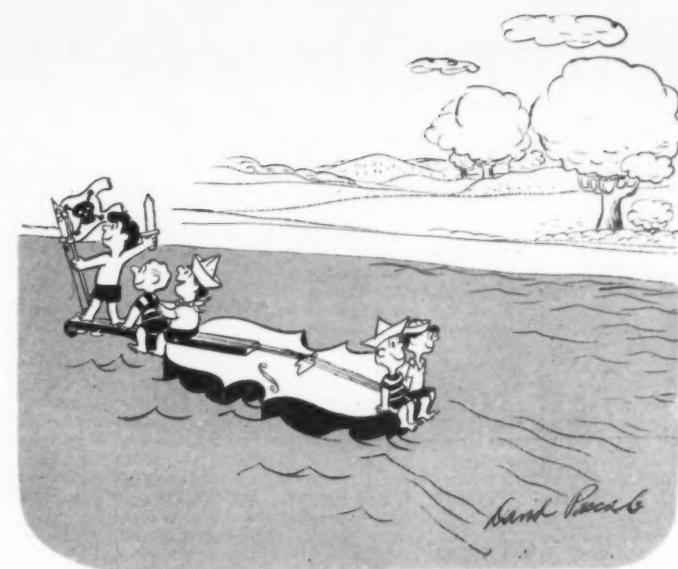
"We went up on the roof to watch them firing on the palace. Walter Fredericks and I were the last ones to come down. Just as we started down, a shell whizzed over our heads with a *zing!* When we looked up we ducked. It landed about four blocks away, and there was a big puff of black smoke. A couple of planes kept flying very low, zooming up and down."

"This morning another shell hit a block down the street, and shrapnel fell all around the house here. The proprietor brought in a piece of it for us—still red hot, as big as a pocket knife, and with twice as many sharp edges. I have kept it as a souvenir."

"Henry Cordy just came in, and said that the revolutionary forces have shown the white flag, and that the present government is still in control, but wants everyone to be extremely cautious..."

"Just walked to the corner; who is surrendering? Had to come galloping back. They are fighting right down in the street—rifles! They are just trigger-happy. Nuts!"

"We played cards until about one o'clock last night, until the



firing became so heavy and so near that we barricaded ourselves in Selma Kaye's and Fredericks' rooms. Since Anne Bollinger, Ivan Petroff, Cordy and I have rooms facing the street, we were afraid to go into them. At three o'clock I decided to chance it, and went to my room. I didn't sleep. The noise was just too much, and to top it off, we had an earthquake at about 5:30—not a big one, but a tremor. I decided it was too much for me, and went back to the others. By this time, everyone was up and around in his nightclothes. They brought us hot coffee until we could get breakfast..."

"Maestro Sandoval had a pretty horrifying experience, as I told you. They captured him and made him broadcast. He tried to pull a fast one, and threw the wrong switch. But they caught him. In the midst of everything, the President called, but the Maestro couldn't speak, of course, beyond telling him that 'quite a crowd' was there with him. He had several close shaves, but all the bullets missed..."

"Next day, Ralph Herbert arrived Monday just in time for the shooting match. He and the Telaskos were, or rather are, staying one block from La Guardia Civil where there was some of the heaviest fighting, and it is really a wonder they are still living. Shells and machine-gun and rifle bullets have perforated that whole area. Thank God, I didn't stay there. It was really hell, I guess."

"The town is really a mess. Bullet holes pock-mark most of the buildings, and, of course, places like the palace, La Guardia Civil, and the armory, have shell-holes, many broken windows, and a general air of destruction. Rumors are flying that there will be another revolution soon. I hope not. Tomorrow I have two *Carmen* rehearsals, and must get those costumes fitted."

Critical Spade-Calling

Reviewers have become too mannerly in these days of streamlined publicity and sharp-toothed libel laws. Where can you find nowadays such a wholehearted refusal to observe the amenities

as these reviews, printed three decades ago in the *Musical Record*, display?

"On April 10, Mme. Lilli Lehmann gave a song recital in Carnegie Hall, which she announced would be her last appearance before the New York public. An attendant at this afternoon recital would have been both amused and surprised. Amused at the credulousness of the New York public in assuming that Mme. Lehmann will give up so profitable a field, and surprised that those who are of really musical training could condone faults so glaring as to interfere with the enjoyment of the event. Mme. Lehmann has got half down the hill on the other side as far as the beauty of her voice is concerned. She has art, and in past days she has been an admirable interpreter of certain Wagnerian roles; but these times are passed and gone, and the truth of the whole matter is, that her last visit to this country and her recitals have been simply to acquaint people with the fact that she is to open a vocal school in Berlin, and is anxious for pupils. One of the most admirable characteristics of the German songstress is thrift, and Mme. Lehmann possesses it to a most extraordinary degree..."

"Mme. Blanche Marchesi gave her final song recital in New York on the afternoon of March 15. The event might well have been postponed, for the afternoon was one of the most inclement ones of the present season, and, in consequence, Mme. Marchesi suffered greatly in having chosen Carnegie Hall. Fully one-half of this auditorium was empty, and all in all it was a decidedly gloomy event. Since Mme. Blanche Marchesi has crystallized, and it is generally admitted that a worse voice than hers has not been heard in New York for some months. At her last performance she indulged too frequently in nasal tones which have a legitimate place in certain coster songs which she is wont to sing, but not in classic *Lieder*."

Mephisto

Peru: A Decade Of Orchestral Growth

By CARLOS RAYGADA

Lima

THE Orquesta Sinfónica Nacional is again active, having completed the first half of its eleventh winter season after brilliantly celebrating its tenth anniversary. During these ten years of uninterrupted service, which have been of incalculable value to local culture in disseminating the best in the classic, Romantic, and contemporary symphonic repertoire, this orchestra offered a total of 790 performances—353 at the Teatro Municipal, in Lima; nineteen in other cities of the country; seven during a tour to Santiago and Viña del Mar (Chile); 217 over the Radio Nacional; and 93 at various religious, official, and educational functions. 32 guest conductors and 85 soloists performed in these concerts. 574 works were presented—53 of which were by nineteen Peruvian composers, and 59 more by 47 American composers—with a total of 415 first hearings.

Noteworthy among the guest conductors and soloists were Fritz Busch, Juan José Castro, Aaron Copland, Carlos Chávez, Antal Dorati, Jascha Horenstein, José Iturbi, Hans Kindler, Erich Kleiber, Jean Morel, Hermann Scherchen, Claudio Arrau, Wilhelm Backhaus, Alexander Borovsky, Gaspar Cassadó, Mischa Elman, Daniel Ericourt, Rudolph Firkusny, Zino Francescatti, Dorothy Maynor, Yehudi Menuhin, Adolfo Odnoposoff, Ricardo Odnoposoff, Rosita Renard, Arthur Rubinstein, György Sándor, Joseph Schuster, Andrés Segovia, Henryk Szeryng, Jacques Thibaud, Alexander Uninsky, and Nicanor Zabaleta.

The Peruvian conductors were Theo Buchwald (permanent conductor of the orchestra), Federico Gerdes, Rodolfo Holzmann, Alexander Koseleff, Luis Pacheco de Céspedes, Carlos Sánchez Málaga, Vicente Stea, and Walter Eduardo Stubbs. Local soloists (aside from special performances by some of the more important instrumentalists in the orchestra) were Mercedes Padrosa, Augusta Palicio, Maria Ureta, Luisa Negri, Inés Pauta, Lily Moldauer, Lola Odiaga, Teresita Quesada, Rosa América Silva, Aníbal Romero, Yolanda Torres, Gregorio Caro, and Sonia Vargas, pianists; Natalia Garland Cook, Lucrecia Sarría, Jeanne Ricome, and Alessandro Granda, singers; and Bronislaw Mitman and Virginio Laghi, violinists.

In compositions performed, numerical preference was given to Mozart, with 33 works. Other totals of works performed were: Beethoven, 30; J. S. Bach, 20; Johann Strauss, 19; Tchaikovsky, 14; Haydn, 14; Brahms and Debussy, 13 each; Handel, Ravel, and Wagner, 10 each; Rossini, 9; Hol-

mann and Vacárcel (both Peruvian), 8 each; Schubert and Richard Strauss, 7 each; and Stravinsky, 6. Beethoven's nine Symphonies, five piano concertos, violin concerto, and overtures were all played.

THE 1949 winter season opened on May 11, under the direction of Mr. Buchwald, who was born in Vienna in 1902, but is now a Peruvian citizen. He founded the Orquesta Sinfónica Nacional in 1938, and since then has served as its permanent conductor. In the first program, Jan Tomasow, concertmaster of the National Symphony, of Washington, D. C., who has been making a tour of Central America and South America, appeared as soloist. An artist of good musical and technical education, he played Mozart's Concerto in D major and Tchaikovsky's Concerto in D major. In another program, he played Max Bruch's Violin Concerto and the Rondo from Mozart's Haffner Symphony. He also offered several praiseworthy recitals, with Elvira de Calcagno, the best accompanist in Lima, at the piano.

Later, the Orquesta Sinfónica Nacional offered interesting programs with the French pianist Paul Lyonnet; the Spanish pianist Luis Galve; and the Hungarian pianist György Sándor, as soloists. The Lima public was already well acquainted with the first and the last mentioned pianists, but Mr. Galve was a revelation, for his transparent and vigorous technique was placed at the service of an interpretative feeling as intelligent as it was refined. He played delightfully in his recital programs and in his appearances with the orchestra, with which he was soloist in concertos by Haydn, Beethoven, and Grieg, and in Falla's Nights in the Gardens of Spain. Mr. Sándor was soloist in Béla Bartók's Third Concerto and in Tchaikovsky's First Concerto. His rendition of the Bartók work, heard in Lima for the first time, created a magnificent effect, and his virtuosity was rewarded with thunderous applause. This composition also provided public vindication for the quality of Bartók's musical inspiration—particularly since audiences here had fresh in their memory the exceedingly rough experience of Bartók's Sonata for Violin Alone, introduced shortly before by Yehudi Menuhin. This work had met with a varied reception, being considered particularly problematical in the experimental nature of its first movement.

Two more violinists appeared with the orchestra—Yehudi Menuhin and Henryk Szeryng. Mr. Menuhin, as in his first visit, six years ago, filled the theatre up to the cornices—once in recital, once with the orchestra. The public gave him very warm ovations, because of the admiration that unforgettable memories of the child prodigy will always awake, but his playing on this occasion was something of a disappointment.

Mr. Szeryng, on the other hand, impressed miniature audiences with the development of qualities that were already remarkable when he came for the first time, four years ago. He played Bach's First Violin Concerto, Beethoven's Violin Concerto, and Glazounoff's Violin Concerto; and, in another program, Mendelssohn's Violin Concerto (in an interpretation of great verve and charming musicality) as well as the Lima premiere of the Violin Concerto by Manuel M. Ponce, the admirable Mexican composer who died in 1948. In every case he gave first-rate performances—because of the fidelity of his sense of style, the deep and contagious musicality of his interpretations, the purity, and vigor of his tone, and the sparkling brilliance of technical execution. His two recitals, with Hans Lewitus, a local

pianist, were also outstanding artistic successes.

ONE note of exceptional interest was the first appearance in a complete program of the Conservatorio Nacional de Música mixed choral group (on previous occasions it had made only guest appearances in Orquesta Sinfónica Nacional concerts). The eighty singers, conducted by Carlos Sánchez Málaga, director of the conservatory, had an extraordinary success in a program of works ranging from the old polyphonic masters (Palestrina, Orlandus Lassus, and Monteverdi,) down to Mendelssohn, Malipiero, and Peruvian composers. Among the Peruvian works was a beautiful Psalm, In Patris Memoriam (De Profundis and Requiem), by Renzo Bracceso, director of the Northern Regional School of Music, in Trujillo. In addition, the chorus presented popular folk songs of the country in polyphonic arrangements by Sánchez Málaga. A few weeks after this brilliant success, the Lima choir travelled to Trujillo, where it joined singers from the Regional School in forming a 120-voice choir, which gave a concert in the Northern Capital.

One other event worthy of mention was the recent celebration of the tenth anniversary of the Orchestral Association of Arequipa. In its commemorative concert, the Overture to Mozart's The Impresario, Beethoven's Seventh Symphony, and works by several local composers were played. Among the local compositions were Clouds, a symphonic poem by Miguel Iriberry; La Queña, by Benigno Ballón Farfán, based on regional themes, which was sung by Julia Cáceres de Bustamante, soprano; and Arequipa Rhapsody, for piano and orchestra by Jaime Díaz, a young composer who served as soloist of his own work. The Arequipa Rhapsody owes a great deal to Rachmaninoff and to Gershwin, but it is still basically topical, with a happily inspired regional flavor that is not fully realized in its rather deficient technical development. This program was conducted by Alejandro Koseleff, regular conductor of the orchestra and director of the Southern Regional School of Music. The city government of Arequipa paid homage to the musicians for their spirited efforts during ten years without material reward, and bestowed silver medals on all the members of the orchestra. A gold medal was presented to their main promoter, the violinist and lawyer, Oscar Heineberg, president of this curious amateur orchestra, which is composed of lawyers, architects, physicians, manufacturers, farmers, laborers, clerks, merchants, school teachers, students—and even musicians! The history of this meritorious organization shows that in ten years (and one must keep in mind that Arequipa is a relatively small town that never had a professional orchestra) it has given 88 performances, with a total of 126 works by 35 composers, both Peruvian and foreign. It has had five guest conductors and 27 soloists, ten from abroad and the others from Lima. The organizer and first director of the Arequipa orchestra was Armando Maristany, an Argentine conductor, for many years a resident of the city, and a musician of outstanding merit. He now serves as assistant director, and teaches cello at the Regional School.

THE Lima orchestra also performed, though not officially, with the Ballet Alicia Alonso, and enjoyed the pleasure of offering for the first time in Peru Stravinsky's gay ballet, Petrouchka, which was danced with remarkable artistic success before exceptionally large audiences. It is true that Mr. Buchwald had already given

brilliant performances of the marvelous Stravinsky score, and that it had also been heard here several times in piano arrangements by Mr. Arrau, Mr. Borovsky, Mr. Rubinstein, and Mr. Uninsky. The ballet company also presented such works as L'Après-midi d'un Faune, Apollon Musagète, and La Valse. Miss Alonso herself is a classical dancer of exceptional technical accomplishments and charming spirituality. The ensemble was not quite perfect (especially with regard to its male members), but this was compensated for in large measure by the presence of some highly gifted American dancers—among them Barbara Fallis, Melissa Hayden, Paula Lloyd, and Helen Komarova, who were repeated encores, particularly in Pa de Quatre. The orchestra was conducted by Seymour Finkelstein.

THE summer school at the National University of San Marcos, the oldest university in America, is being organized with very satisfactory results. These courses are especially designed for American student—about forty—who, in addition to taking the various courses selected for them, also attend cultural functions, including a series of lectures on art. The lectures on Viceroyal Period architecture are given by Emilio Harth-Terré, and those on music and painting are given by the author of this article. The last two courses named deal with research studies from pre-Columbian times down to the Twentieth Century. As a complement to these lectures, Rodolfo Holzmann, composer, and a teacher of composition at the conservatory, organized three chamber-music programs of music by eighteen Peruvian composers from various periods. These programs were a most revealing experience, not only to the American guests, but to the Peruvians as well, most of whom had never heard the works brought back from oblivion by Mr. Holzmann. A few of Mr. Holzmann's own very attractive compositions were also heard. Gloria Colmenares, soprano; Elvira Calcagno and Rosa América Silva, pianists; and Virginio Laghi, violinist, participated. The recitals took place in the beautiful Graduation Hall of the Arts Faculty, whose colonial decorations, together with the primitive paintings that embellish its walls created a suggestive atmosphere for the visitors.

Other cultural institutions of Lima—the Amateur Artists Association, the Insula of Miraflores, the British-Peruvian Institute, and the American-Peruvian Institute, and the Alliance Française—have continued their successful artistic activities, showing a preference for concerts and lectures on musical subjects that attract large audiences. Towering above all is the Philharmonic Society, with 42 years of active service, which recently offered the 405th of its chamber-music concerts given by outstanding local and visiting performers.

Stresemann Named First Toledo Resident Conductor

TOLEDO, OHIO — The Executive Committee of the Friends of Music has announced the appointment of Wolfgang Stresemann as the first resident conductor of the Toledo Orchestra. Mr. Stresemann, music critic for the New York Staatszeitung, has been engaged for the coming season, which, in addition to the regular series, will include free Sunday afternoon concerts. The Art Museum will again sponsor two concert series, and an additional series of chamber music concerts; Robert Goldsand will present an all-Chopin program; and two organ recitals will be presented.

HELEN MILLER CUTLER

16 Musical XMAS CARDS
with Envelopes
beautifully lithographed in four colors with sayings that will endear you in the hearts of your musical friends.
for \$1.00 ONLY
Postage Prepaid
Appropriate Card for every instrumentalist, music teacher, singer, choral group—even barber shop quartet!
Send ONE DOLLAR or MONEY ORDER to
LILLIE MORTON, Box 27, Woodside, N. Y.

Novelties And Standard Operas Share South American Stages

Argentina

Buenos Aires

TWO Argentine premieres were presented during the 42nd opera season at the Teatro Colon—Gluck's *Iphigénie en Aulide*, and Roussel's *Padmavati*. A century and a half separates these two works, and their presentation enabled the public to gain some sense of the evolution that dramatic art had undergone during such a long period, as well as of the bonds that unite French operas of both periods. Both works have a French orientation, and both tend to concentrate dramatic expression in musical themes.

Iphigénie en Aulide, first presented in Paris in 1774, was the first of Gluck's so-called French period operas. It does not possess the tragic force of *Aleste*, the classical poetry of Orfeo ed Euridice, the Baroque greatness of *Armide*, nor the unity and drama of the later *Iphigénie en Tauride*. The principles of reform that Gluck stated in the preface to the Italian edition of *Aleste*—principles that parallel those of the nineteenth century as proclaimed by Richard Wagner—do not wholly apply to *Iphigénie en Aulide*, perhaps because, in making his first appearance before the Paris public, Gluck was not yet at home in the French idiom he was trying to assimilate. Yet the opera is beautiful, as much for its nobility of emotional expression as for its purely musical inspiration. Agamemnon and Clytemnestra are admirably treated, and their music attains the highest degree of dramatic intensity. The choral part is also magnificent, and there are particularly notable pages in the first act, which is considerably superior to the rest.

A great success was scored in the title role by the Argentine soprano, Delia Rigal; but the French mezzo-soprano, Héléne Bouvier, the Clytemnestra, dominated the performance both vocally and dramatically. Tyge Tygessen, the Danish tenor who sang the role of Achilles, also gave an outstanding performance. Victor Damiani, the Agamemnon, and Angel Mattiello, the Calcas, also rendered meritorious service. Ettore Panizza conducted, and Leticia de la Vega was the choreographer.

PADMAVATI, given its premiere in Paris in 1923, but composed between 1914 and 1918, belongs to the second creative period of Albert Roussel, the former petty-officer of the French Navy who resigned from his gunboat, the *Styx*, to study at the Schola Cantorum. The opera was composed after *Le Festin de l'Araignée* and the *Evocations* had made him famous, and, although in many aspects these works represent the personality of the composer, it must be borne in mind that his reputation is today based on his later works, particularly his symphonies and sinfonietta.

In composing *Padmavati*, Roussel attempted to revive the opera-ballet of Rameau. From the musical point of view, the opera possesses qualities of greatness. Roussel's orchestration offers all the attractions that may be expected from a composer for whom music holds no secrets. Brilliant and colorful, though dense in parts, the score alternates moments of savage force and great tenderness; and the free use of Hindu melodic patterns adds a delicate oriental coloring to the music. The dancing, on the other hand, has only ornamental value. Roussel was not a theatrical composer, and there is little of any dramatic intensity in this work, in which there is a predominance of dancing

over singing (a balance in the action is achieved only in the final act).

The title role was sung by Miss Bouvier, who has had much experience in the part, and her performance was that of a singer of high merit. The rest of the short but difficult vocal parts were taken by Mr. Tygessen (Ratân-Sen), Felipe Romito (Alaouddin), David Darmón (Brahman), Zaira Negroni, and Angel Mattiello. Aurel Millos was the stage director, and Ferruccio Calusio conducted.

ENZO VALENTI FERRO

Brazil

Rio di Janeiro

RECITAL organizations are still able to present artists here in June, before mid-winter operas and symphony concerts make recital bookings in the Municipal Theatre almost impossible. While there was still time, the Brazilian Association of Concerts brought the Vienna Choir Boys to Brazil. They offered a series of concerts, each of which included a one-act opera—Lortzing's *Die Opernprobe*, Offenbach's *Monsieur et Madame Denis*, or Mozart's *Bastien et Bastienne*; motets of the sixteenth and seventeenth centuries; songs of the Romantic period; and the inevitable Viennese waltz. The boys' vocal gifts were matched by their excellent diction and fine acting ability; several voices were particularly beautiful.

Isaac Stern, assisted at the piano by Alexander Zakin, was also introduced by the Brazilian Association of Concerts in two recitals. His programs included Mozart's Violin Sonata in B flat, K. 378; Brahms' Violin Sonata in D minor, Op. 108; Beethoven's Violin Sonata in C minor, Op. 30, No. 2; Bach's Chaconne; and the usual list of smaller pieces to fill the second half of the evening. The artist showed a high degree of technical accomplishment and a refined taste in his Mozart interpretations, but left the listener with a desire for a more intense rendering of Brahms' music.

The Pro Arte organization, affiliated with the Association of Concerts, arranged a series of chamber music programs, at the music hall of the Brazilian Press Association, that was one of the outstanding events of the mid-season. An audience of about 300 people filled the small hall to capacity to hear the entire cycle of Beethoven's string quartets. Such an extraordinary event in this city (I do not recall having heard the entire series before), where chamber music performances are few and far between, and then often inadequately prepared, met with such enthusiasm that such performances may well become more frequent. The group that presented the cycle was the Hungarian Quartet, which has resumed its activities and is touring South America after having been silenced in Holland during the war; they embodied all the virtues of unpretentious chamber music playing.

THE Spanish soprano, Victoria de Los Angeles, whose debut was given under the auspices of the Association of Concerts, was so outstanding a success that she gave a second recital after having toured the country. The freshness of her voice, in programs that ranged from early Italian operatic arias to modern Spanish songs, and her sensitive interpretations made these evenings thoroughly delightful.

Lawrence Winters, baritone, accompanied by Otto Jordan, was introduced to local audiences by the *Cultura Artistica* in a program that pro-

vided ample opportunity for the appreciation of the many fine qualities of his art. His voice has depth of tone; he has control of line and phrase; and he has excellent diction. The *Cultura Artistica* also presented Maria Sa Earp, soprano, who was at her best in a group of French songs; and the young pianist, Anne Stella Schic, who played works by Haydn, Mendelssohn, and Villa-Lobos, and Prokofiev's Second Piano Sonata. She showed an especially fine perception of the spirit of the Prokofiev work.

The first half of this year's opera season furnishes an excellent example of the dullness of the public's taste and the inertness of its spirit—or, taken another way, a demonstration of the eminent psychological ability of the organizers. They give the public what it wants, and in return receive the desired revenue. Operatic performances here begin at 9:20, with long intermissions between all acts; the performance concludes at about 1 a.m., or much later if longer works are uncut. Perhaps, then, it is a good thing to produce the staples of the repertoire—*Tosca*, *Aida*, *Carmen*, and *Madama Butterfly*—since listening to familiar tunes after midnight is less taxing than attempting to pay due attention to music by Mozart, Weber, Tchaikovsky, or a contemporary composer. The musical press has made clear its opposition to the dullness of the repertoire but no change seems probable in the near future.

CARMEN was given on the opening night. The same singers as two years ago were in the principal roles, but the performance was far inferior. Feodora Barbieri was less appealing in the title role, for her voice was a little harsh. Mario de Monaco, as Don José, acted and sang with the same familiar mannerisms. Others in the cast were Raffaeli de Falchi, Danila Barros, and several singers

who, after singing at the Experimental Opera Theatre a few weeks before, were suddenly elevated onto the professional stage. Miss Barbieri also appeared as Ulrica, in *Un Ballo in Maschera*, together with Elisabetta Barbato, now a familiar figure in this city. Miss Barbato's other operas were *Tosca* and *Aida*, opposite Ferruccio Tagliavini and Mr. Del Monaco respectively. Mr. Tagliavini's voice was again up to the standard he set when he made his debut here several years ago. He was most impressive in Massenet's *Werther*, in which he appeared with Pia Tassinari. Miss Barbato was heard to good advantage in *Aida*, but was not as fortunately cast as Cio-Cio San. Gianni Poggi displayed a fine voice as the Duke, in *Rigoletto*. Maria Sa Earp and Joaquim Villa also appeared in major roles.

The symphony concert series was continued by the Portuguese conductor, Pedro de Freitas Branco. The conductor's wife, Marie Antoinette Léveque, was soloist in Ravel's Piano Concerto in G major. Mr. Branco introduced such works as *Elégie*, by the young Portuguese composer, Joly Braga Santos, and Ernesto Halffter's Portuguese Rhapsody in the two pairs of concerts he conducted. After an absence of several months, Eugen Szenkar was greeted with a tumultuous ovation on his return. He conducted novel and infrequently-heard works at almost all of the concerts, including Saint-Saëns' Third Symphony and Kodaly's Dances of Galanta. Chopin was duly honored by Mieczyslaw Horszowski, who was soloist in the composer's Second Piano Concerto. Bruch's Violin Concerto was performed by Danilo Belardinelli, a young Italian artist, whose playing was marked by a serious and direct approach and a brilliant technique.

LISA M. PEPPERCORN

The MUSIC INDEX

Subscribe
Now
to the
Music
Index

The Key To Current Music Periodical Literature

- . . . meeting the needs of music librarians and musicologists for a periodical indexing service covering the entire music field.
- . . . serving as a guide to reviews of currently published books and music.
- . . . including leading English and foreign language music periodicals.
- . . . aiming in the future to increase the number of periodicals; to broaden the scope of indexing to include new user-services.

★ Compiled By
Professional
Research Workers

★ Subscription Price:
\$125 Yearly—including
Annual Cumulation

Write
Today

Sample Copy Will Be Sent on Request

INFORMATION SERVICE, INC.

10 WEST WARREN AVE. • DETROIT 1, MICH.

FLORENCE KRETZSCHMAR, Editor and Director
Associate Editors: KURTZ MEYERS and H. DOROTHY TILLY

MUSICAL AMERICA

(Founded 1898)

JOHN F. MAJESKI, Publisher
THE MUSICAL AMERICA CORPORATION

JOHN F. MAJESKI, President
JOHN F. MAJESKI, Jr., Vice-President
WALTER ISAACS, Treasurer
KENNETH E. COOLEY, Secretary

Editor: CECIL SMITH
Associate Editor: QUAINANCE EATON
Managing Editor: JOHN F. MAJESKI, Jr.
Senior Editors: HERBERT F. PEYSER,
JOHN ALAN HAUGHTON, ROBERT SABIN
Assistant Editor: JAMES HINTON, Jr.

Junior Editors: FREDERIC V. GRUNFELD, ANTHONY BRUNO
Advertising Manager: MAURICE B. SWAB
Educational Adviser: JEANETTE ADDISON
Production Manager: EDWARD I. DAVIS
Art Director: WILLIAM MORGAN EVANS
Circulation Manager: JOSEPH MORTON

Executive and Editorial Offices: 1401 Steinway Building
113 West 57th Street, New York 19, N. Y.

Telephone: Circle 7-0520 Cable Address: MUAMER
Subscription Rates: United States and Possessions, \$4 a year; Canada, \$4.50; Foreign, \$5. Single copies, 30 cents

Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright 1949 (R) by the Musical America Corp.

The contents of MUSICAL AMERICA are indexed in the Readers' Guide to Periodical Literature.

The 1950 Special Issue Becomes Two Special Issues

WE have outgrown our annual Special Issue. Huge though it has become in recent years, it is now too small. In 1950 it can no longer be contained within the covers of a single publication, and will appear in two parts. The first, on January 15, will be known as the Advance Booking Issue. The second, in February, will perpetuate the traditional name of the Special Issue.

These two issues—or, more accurately, these two sections of one enlarged but integrated issue—are the inevitable result of a pressure we cannot, and do not want to, resist. The swift and vast expansion of musical enterprise in the United States during the past decade is a phenomenon without parallel in the history of music. From Boston to San Francisco and from Minneapolis to New Orleans, 32 cities maintain symphony orchestras with annual budgets exceeding \$100,000, and hundreds of smaller communities support orchestras—professional, semi-professional, and amateur—that are less expensive, but no less a source of delight and edification to their patrons.

Subscription concert series by touring artists have attained such popularity across the length and breadth of the land that they are the rule, rather than the exception, in towns large enough to be county seats. Opera companies, at long last, are springing up in considerable numbers—modest in scope, for the most part, but full of promise for the operatic future of America.

Music schools are constantly increasing in size and improving in seriousness of purpose, and music has been accepted as a standard subject in most college and university curriculums. Music publishing has become an impressive industry; American composers, who once sought vainly to find publishers, are now courted, flattered, and given attractive royalties.

This whole huge and vital development has been mirrored, phase by phase, in the

pages of MUSICAL AMERICA for more than half a century. For several years, however, we have been increasingly hard put to find space for a complete reflection of this far-ranging panorama. Now, with musicians and institutions also active again all over Europe, and with a significant musical life rising to world prominence in the Latin-American countries and in Australia, we are confronted by a singular embarrassment of editorial riches.

In past years, the annual Special Issue, published in February, provided, by its commendable size, an adequate means of spreading the world's music in full display before our readers. Cities, countries, composers, executants, schools, publishers, and managers whom we had been forced—for want of room—to treat summarily in our regular issues at least won their place in the sun in this volume. We used to approach the preparation of the Special Issue with a feeling of luxury, knowing that we should be able, once in the year, to deal adequately with all the interests of our diversified international readership.

But now the Special Issue is not roomy enough. If we are to recapture the sense of spaciousness it used to provide, we must grow with the field we represent. Since the February issue cannot, in all conscience, get any bigger, we have no alternative: In 1950 there will be two Special Issues. Or, rather, two generous installments of a Special Issue that has been increased in size to match the broadened scope of national and international musical activity.

Both parts will be edited from a single, unified point of view. Each will include important articles upon musical topics of many kinds, as well as news and pictures of the musical world and its personalities, and exhaustive reviews of current musical events. The listings and compilations of data, always the most complete to be found, will be further extended, in order to make the two-part issue an even more valuable source of professional information.

It has been MUSICAL AMERICA's function and trust, for 52 years, to keep pace with the whole growth of our maturing musical life, and with the changing currents of music the world over. We are endeavoring to fulfill our function and merit our trust.

Shall the Twain Ever Meet Again?

ALTHOUGH the news has not been announced officially, it is virtually certain that the operatic tie between East and West, revived two seasons ago, has been broken, and that the Metropolitan Opera will not visit Los Angeles next spring. At least, Greater Los Angeles Plans, Inc., the non-profit civic organization which brought the Metropolitan back to the city for spring engagements in 1948 and 1949 after a lapse of 42 years, has withdrawn its sponsorship. Los Angeles will have its opera this season without benefit of New York, except for the Metropolitan flavor imparted to practically every performance of the San Francisco Opera by the presence of singers who are on both rosters.

The San Francisco company, which paid its regular visit to Los Angeles last fall even though rumors circulated that the Metropolitan might supplant it in the southern city, is there once again this month, for its thirteenth annual season. It seems probable that this neighborly re-

lationship, somewhat strained in the past two years, may become closer.

Greater Los Angeles Plans' reason for abandoning the Metropolitan is not entirely clear. The first season was considered a success, at least from the financial viewpoint, and a glance at the financial statements for the second visit reveals no startling drop. Granting that a lessening in interest was natural after the 1948 gala reunion (when the Metropolitan came for the first time since 1905, and patrons filled the Shrine Auditorium to 91 per cent of its 6,600 capacity), the deficit for 1949 was only about \$15,000.

Rather than attempt to raise the yearly sums needed to bring back the Metropolitan, perhaps the organization prefers to think in terms of a project of its own for the new opera house and auditorium that Greater Los Angeles Plans hopes to see built before 1952.

In the meantime, a more cogent reason for the disaffection existing between the Los Angeles sponsors and the Metropolitan may be found in a belated recognition of San Francisco's position. Not only did the engagement of the Metropolitan seem a slight to the San Francisco company's attainments, but the extra opera performances in Los Angeles in the course of the year inevitably made some inroads on the San Francisco box office.

Furthermore, the fact that the San Francisco company brings most of the Metropolitan singers the West Coast wants to hear, in productions sometimes surpassing those of the Metropolitan, might have influenced both sponsors and audiences. The San Francisco casts for the season beginning later this month include a number of singers who were absent from the Metropolitan's spring roster, for one reason or another, to the discontent of the Angelinos—among them Lily Pons, Jussi Björling, Set Svanholm, and Ferruccio Tagliavini.

THE better balance and greater variety of the San Francisco repertoire might have been a deciding factor in the decision of Greater Los Angeles Plans. Both the current San Francisco series in Los Angeles and the spring series of the Metropolitan listed fourteen performances, although two of San Francisco's are student matinees. The Metropolitan gave seven operas from the standard Italian supply, repeating two of them, which accounted for nine performances. The only French works were Carmen, given twice, and Mignon. Le Nozze di Figaro was the only Mozart; Peter Grimes the only novelty.

The San Francisco repertoire included five standard Italian works, none repeated. There are four French operas (of which Carmen is being given both as a subscription performance and a student matinee); Faust, the other student performance; Samson et Dalila, and The Tales of Hoffmann. Two Wagner works are scheduled, Tristan und Isolde, and Die Walküre; none was given by the Metropolitan last spring. Puccini's Manon Lescaut, a revival, and Mozart's Don Giovanni complete the list.

The Metropolitan can, of course, play anywhere it wishes. In the face of this situation, however, it seems unlikely that the company will decide to visit Los Angeles on its own initiative, particularly in view of the communities outside of the orbit of the San Francisco Opera which would welcome the Metropolitan

MUSICAL AMERICANA

FOLLOWING her unanimous election as an honorary member of the Norwegian Artists Association, **Kirsten Flagstad** arrived at Idlewild Airport on Sept. 10. She will make her fourth concert tour here since her war-time return to Norway. . . . **Dame Myra Hess** will come to the United States early in January to play her only New York recital this season at Carnegie Hall on Jan. 7. . . . **Rudolph Ganz** paid a visit to **Jan Sibelius** while on a short tour of Europe in August.

Bronislaw Gimpel will present a violin recital in Carnegie Hall on Oct. 31. . . . The Utah Symphony has re-engaged **Maurice Abravanel** to conduct a 1949-50 season of eighteen weeks. Mr. Abravanel will also conduct Cheryl Crawford's production of Regina, **Marc Blitzstein's** musical adaptation of Lillian Hellman's *The Little Foxes*.

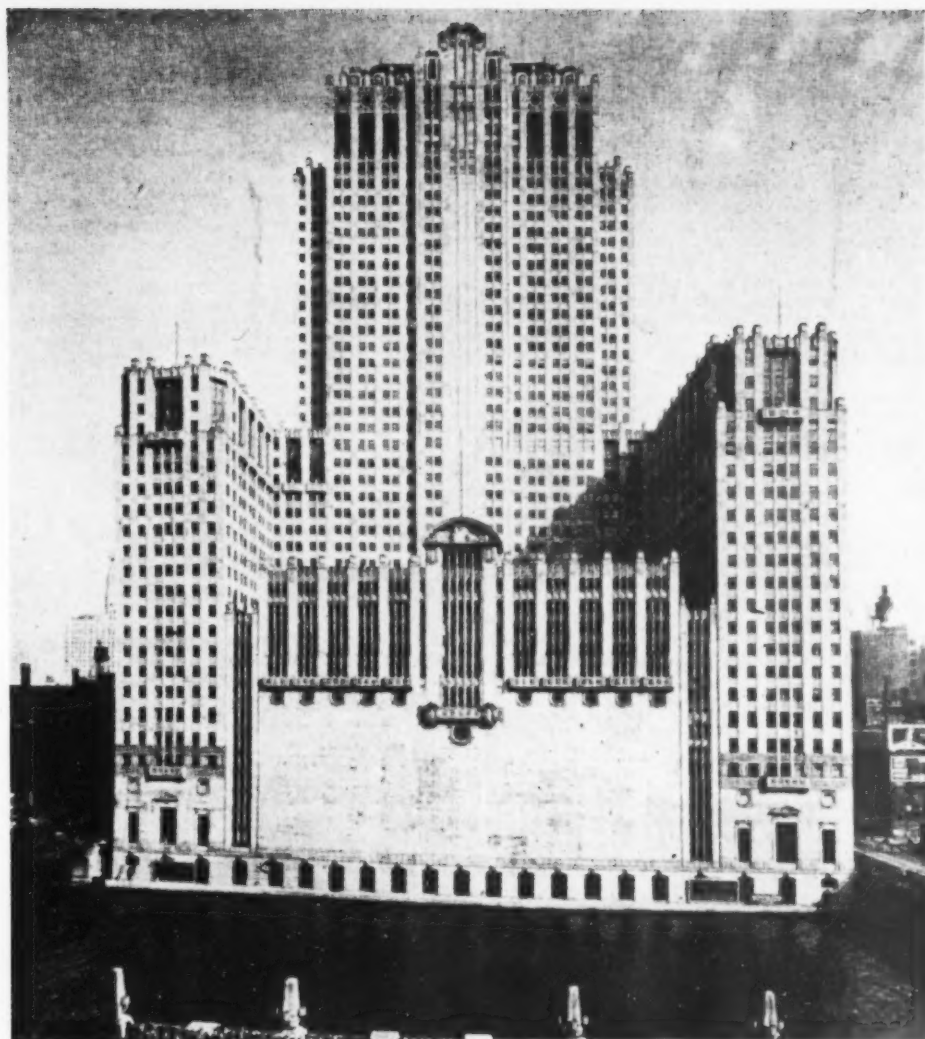
After appearing in Italian and Hungarian opera productions **Alexander Sved** returned to New York on Oct. 1. He will make a concert tour of the Midwest in addition to singing at the Metropolitan. . . . On Oct. 3, the **Bakaleinikoff Sinfonietta**, a group of twenty musicians under the leadership of **Vladimir Bakaleinikoff**, embarked on a four-week tour, on which they will travel over 4,000 miles. **Marina Koshetz** will be soloist in all concerts given by the group. . . . The **Columbus Boy-choir** appeared in two concerts with the Chautauqua Symphony, conducted by **Franco Autori**, and in two national radio broadcasts. . . . **Jess Walters**, American baritone, has been re-engaged for the third season to sing at Covent Garden; he will sing leading roles in twelve operas.

Heitor Villa-Lobos' First Piano Concerto was recently recorded in Switzerland by **Ellen Ballon**, with the Orchestre de la Suisse Romande, under **Ernest Ansermet**. . . . Following the end of his South African tour on Oct. 3, **Claudio Arrau** flew directly to London, where he will begin his third post-war tour of Europe. . . . **Julius Katchen**, pianist, appeared as soloist with 28 orchestras during his recently completed European tour.

Lawrence Tibbett will remain in California for opera appearances until mid-November. . . . On Sept. 24, **Eleazar de Carvalho** flew to Brazil, where he is permanent conductor of the Rio de Janeiro Symphony. At his invitation, **Serge Koussevitzky**, who accompanied him, will appear as guest conductor. . . . **Winifred Cecil** returned to the United States for a concert tour that will begin in Town Hall on Nov. 13. . . . **Margaret Truman's** fall tour began with a recital at Western Carolina Teachers College on Oct. 4. She will also appear with the St. Louis and National Symphonies, and in the Carnegie Hall program of the American Broadcasting Company.

Gladys Swarthout raised over \$10,000 for the Monroe County Hospital when she recently gave a benefit concert in Buck Hill, Penna. . . . The Kenosha Symphony has appointed **Harold Newton** as conductor for the coming season. . . . The Salzedo Concert Ensemble, composed of **Carlos Salzedo**, and **Mimi Allen**, harpist; **Ruth Freeman**, flutist; and **Mary Hill Doolittle**, cellist, will begin its fall tour with concerts for the Pro Arte Society, in Cuba on Oct. 11 and 13. . . . Theodore Presser Company has announced the forthcoming publication of *The Well-Tempered Accompanist*, by **Coenraad V. Bos** and **Ashley Pettis**, which will contain the artistic credo of Mr. Bos, who has accompanied three generations of singers.

When **Rafael Kubelik**, Czech conductor, makes his American debut with the Chicago Symphony on Nov. 17, the occasion will be just three months short of the fifteenth anniversary of his first appearance in Orchestra Hall, which took place when he accompanied his father, **Jan Kubelik**, in 1935. . . . **Maggie Teyte** is now busy with plans for the concert versions of two other operas—Gounod's *Romeo and Juliet*, and Massenet's *Werther*—in addition to arranging for the coast-to-coast tour of her concert version of Gounod's *Faust*. . . . **Carol Longone** began her annual series of operalogues with excerpts from *Faust*, in honor of the



TWENTY YEARS AGO: CHICAGO OPERA HOUSE

Described as "a marvel of ingenuity," the new structure on Wacker Drive "has a seating capacity of 3,471, unsurpassed facilities for grand opera, and a movable stage which provides the last word in convenience."

Goethe bicentenary. **Frances Yeend**, **David Poleri**, and **Lubomir Vichogonov** participated.

Marguerite Kozenn, soprano, and **Julius Chajes**, composer and pianist, have just returned from their third European tour, which included radio broadcasts in Paris and London. . . . **Kathryn Harvey**, coloratura soprano, has been engaged by the Zürich Stadtheater. She will also appear in the Little Orchestra Society's production of Mozart's *The Abduction from the Seraglio*. . . . The fall concert tour of **Lilly Windsor**, American member of the Royal Opera in Rome, will begin in Buffalo on Oct. 25. . . . **John Corigliano**, concertmaster of the New York Philharmonic-Symphony, was soloist in a concert by the Connecticut Symphony, under **Daniel Saidenberg**, on Aug. 26.

Arriving on the Ile de France, when it docked in New York on Sept. 22, were **William Horne**, tenor, returning from his appearance at the Edinburgh Festival, and **Conchita and Neel Vasconez**, who dance as **Rosario and Antonio**. . . . Having spent the past year concertizing in Italy and France, **George Chavchavadze**, pianist, will return to the United States for a coast-to-coast tour. . . . **Teresa Stich Randall**, soprano, will appear as soloist with the orchestras and choral groups during her forthcoming tour of the East and Midwest. . . . The **American Male Chorus**, under the direction of **Lewis Bullock**, which was founded in 1945, has begun its 1949-50 season.

Nicola Moscona, bass of the Metropolitan, was given three awards by the King of Greece while on his recent tour, during which he gave fourteen operatic and recital appearances for the benefit of Greek war orphans. He received the Cross of the Royal Order of Phoenix, a gold medal from the Greek War Veterans, and a silver plaque from the National Opera. . . . The mayor of Boston, **James M. Curley**, presented **Muriel Rahn** with a golden key to the city, in anticipation of her recital in that city on Oct. 9. . . . **Alpha Mayfield**, chairman of music education at Greensboro College, was awarded an honorary doctor of music degree by the Southern College of Fine Arts, in Houston,

on Aug. 27. . . . **Saul Caston**, conductor of the Denver Symphony, received an honorary doctorate of music at the recent University of Denver commencement, in recognition of his cultural contributions to the region.

Elizabeth Seymour Mathews, director of the New York concert department of Columbia Artists Management, has become engaged to Judge **Robert Vincent Bolger**, of the orphan's court in Philadelphia.

Musical America's Representatives in the United States and Abroad

CHICAGO: **WILLIAM LEONARD**, Correspondent, Chicago Journal of Commerce, 12 East Grand Avenue. **PAULA ZWANE**, Business Manager, Kimball Hall, 304 South Wabash Avenue. BOSTON: **CAROL DUGGIN**, Boston Globe. PHILADELPHIA: **JANE DIERICHSEN**, 2105 Walnut Street. LOS ANGELES: **ALBERT GOLDBERG**, Correspondent, Los Angeles Times. **DOROTHY HUTTENBACK**, Business Manager, 432 Philharmonic Auditorium. SAN FRANCISCO: **MARJORY M. FISHER**, Alexander Hamilton Hotel.

AUSTRIA: **VIRGINIA PLEASANTS**, Hq. USFA, ODI, APO 777, c/o Postmaster, New York. ENGLAND: **EDWARD LOCKSPEISER**, c/o BBC, 35 Marlborough High Street, London, W1. FRANCE: **HENRY BARBAUD**, 3 Square Moncey, Paris 9. **EDMUND PENDLETON**, 110 Rue Pierre Demours, Paris 17. GERMANY: **H. H. STUCKENSHMIDT**, Berlin—Templehof, Thuring 45. ITALY: **GIUDO M. GATTI**, La Rassegna Musicale, Via Po 36, Rome. SCOTLAND: **LESLIE M. GREENLEES**, The Evening News, Kemsley House, Glasgow. SWEDEN: **INGRID SANDBERG**, Lidings 1 (Stockholm). ARGENTINA: **ENZO VALENTI FERRO**, Buenos Aires Musical, Paso 755. BRAZIL: **LIRA M. PEPPERCOCK**, Caixa Postal, 3595, Rio de Janeiro. COLOMBIA: **MANUEL DREZNER T.**, Bogota. MEXICO: **SOLOMON KAHAN**, Montes de Oca 17, Dep. 5, Mexico, D. F.

AUSTRALIA: **W. WAGNER**, 10 Beach Road, Edgecliff, Sydney; **BIDDY ALLEN**, 21 Tintin Avenue, Teorak, S.E. 2, Melbourne.

HAVE YOU CHANGED YOUR ADDRESS?

If so, let us know immediately! To be certain that you receive all your copies, please advise us at least three weeks before publication date.

Recently amended postal laws require the local postmaster to return to the publisher all copies of magazines delivered to an old address.

Send your new address now!

Ballet Russe De Monte Carlo Gives Short New York Season

THE Ballet Russe de Monte Carlo opened a two-week season at the Metropolitan Opera House on Sept. 16 with a program made up of Swan Lake; Antonia Cobos' new version of her ballet, The Mute Wife; the Black Swan pas de deux; and Gaité Parisienne. A friendly audience greeted the company enthusiastically, but it must be confessed that the performances remained on a pedestrian level. The company has seldom been in poorer discipline, and most of the leading roles were danced in routine fashion.

The Mute Wife was originally created by Miss Cobos for Ballet International in 1944. The score was composed by Vittorio Rieti after music by Paganini. Rico Lebrun designed the scenery and costumes. Miss Cobos appeared in the title role. She revived the work in 1946 in a shortened version, for the Original Ballet Russe, again taking the role of the Wife. The third version has a new score by Soulima Stravinsky, after music by Scarlatti; costumes by Castillo; and new choreography by Miss Cobos.

The plot of The Mute Wife is based on the story by Anatole France. The lady's devoted husband has her cured

of her malady by a physician, only to discover to his horror that she is an incessant chatterer. To save his peace of mind, he orders the physician to make him deaf. In the original version, the woman's sudden outburst of speech was amusingly represented by castanets played on stage. But in the new ballet the castanets are played in the orchestra pit and fail to make their point as clearly. The original score was also far more telling than the present one, which is an arrangement of Scarlatti sonatas. Miss Cobos' choreography retains many witty touches, but it does not sustain the piece at a consistent level of invention and development.

Nina Novak danced the role of the Wife vivaciously; Leon Danielian was spirited as the Husband; and Robert Lindgren made an imposing figure of the Doctor. Mr. Stravinsky's orchestration of the Scarlatti sonatas wisely refrained from imitations of his celebrated father's style, but displayed no special flair. He conducted the score sensitively—too sensitively, in fact, for the decrepit-sounding orchestra he was leading.

The rest of the evening's offerings require little space to recount. Mary Ellen Moylan took the role of Odette in Swan Lake. Quite apart from understandable nervousness, she was not ready for the part. Her phrasing was too impulsive, her line far too irregular. Some day, Miss Moylan may be a Swan Queen worthy of classic tradition, but that day was not yet. Oleg Tupine danced the role of Prince Siegfried athletically, with few traces of style. The Swans have never looked more discouraged; their ensembles were slovenly throughout. Lucien Cailliet's wavering tempos contributed to the instability of the performance.

Matters improved in the Black Swan pas de deux, which was performed by Ruthanna Boris and Mr. Danielian in sparkling style. Neither dancer was in best form, but both of them strove valiantly to raise the artistic temperature of the evening. Alexandra Danilova romped through Gaité Parisienne so beguilingly that the work shook off its accumulated mold. Even the corps de ballet seemed interested in what it was doing. Paul Strauss conducted the Tchaikovsky and Offenbach-Rosenthal scores briskly.

R. S.

Danilova's Paquita, Sept. 20

On Sept. 20, the Ballet Russe de Monte Carlo offered the first of its two real novelties, Paquita, the first official essay of Alexandra Danilova into the field of choreography. The work was repeated on Sept. 23 in a bill—which is the basis of this review—that also included the season's first performance of the Balanchine-Tchaikovsky Ballet Imperial.

Paquita is a free restoration of the last act of a three-act ballet given at the Paris Opera in 1846 with Carlotta Grisi in the title role. The music was composed by Edouard-Marie-Ernest Deldevez, a now forgotten musician who served as chief conductor of the Paris Conservatoire orchestra from 1872 to 1883, and of the Paris Opéra from 1873 to 1877. For her version, Miss Danilova also used some of the music interpolated into Paquita by Leon Minkus (otherwise memorialized in ballet repertory only by the Don Quixote pas de deux) when the first Russian production of the ballet was given at the Bolshoi Theatre, in Moscow, in 1847. For a setting, the management used the background designed by Eugene Berman for Devil's Holiday, in 1939.

As Miss Danilova has revived it, Paquita is no more than a series of

spirited entrées and variations, rounded off by the usual finale introducing all the previous participants. Whatever the relation of the steps Miss Danilova has devised may be to the Petipa choreography of the Russian version, she has supplied Ballet Russe with a neat and gracious, if wholly unoriginal and wholly unimportant, way of passing twenty minutes. Thanks to her own animated contributions as a dancer, and the less distinctive ones of Oleg Tupine, Yvonne Chouteau, and Gertrude Tyven, Paquita brought pleasure to the audience.

Mary Ellen Moylan danced the chief role in Ballet Imperial with cool regality. The rest of the soloists and the corps de ballet, on the other hand, were totally unable to capture the slightest suggestion of the Russian Imperial Ballet, whose aristocratic manners constitute the substance of the work. Elsewhere in the program, Ruthanna Boris and Leon Danielian gave a dry account of the pas de deux from The Black Swan, and the evening ended with a routine run-through of Gaité Parisienne, with Miss Danilova, Mr. Danielian, and Frederic Franklin in the main parts.

C. S.

New Graduation Ball, Sept. 22

With Vladimir Dokoudovsky's staging of David Lichine's Graduation Ball (first presented on Sept. 21) the Ballet Russe de Monte Carlo added yet another bread-and-butter dancing piece to its repertoire. The present version of Graduation Ball (originally staged in 1940, for the Original Ballet Russe, and re-staged by Lichine in 1944, for Ballet Theatre) differs from its predecessors in some choreographic details, but preserves most of the original triviality and tawdry humor. The story, danced to Antal Dorati's arrangement of Johann Strauss tunes, has to do with the strangely repulsive flirtations that ensue when students from a boys' military academy, accompanied by an old General who is their mentor, visit the students at a girls' school, presided over by a transvestite headmistress. Such goings-on lead, inevitably, to diversissements—five of them in this case, with the Ballet Theatre version's Tyrolean Boy omitted, and La Sylphide and the Scotsman giving way to a classical pas de deux. The décor is that done by Mstislav Doboujinsky for Ballet Theatre, after Alexandre Benois' original.

Whatever the quality of the work, the company gave it an unwontedly vivacious performance. As the most uninhibited students, Yvonne Chouteau, Nina Novak, and Leon Danielian danced with clean technique and with boundless animation. Igor Schwesoff, who created the role of the Old General, appeared as guest artist; and Jean Yzvinisky was the Headmistress. Paul Strauss, who conducted the entire program, did what he could with an orchestra that seemed half asleep.

Giselle opened the evening, with Alexandra Danilova giving a performance that was so rich in communicative detail and so large in conception as to make recurring technical insecurities seem of slight importance. Frederic Franklin was an attentive Albrecht. As Myrtha, Mary Ellen Moylan danced well herself, but failed to inspire her subject Willis to any sort of stylistic unanimity. Robert

Lindgren was Wilfred; Bernice Rehner, Berthe; Michel Katcharoff, Hilarion; Gerald Leavitt, the Duke of Courland; Shirley Haynes, the Princess; and Gertrude Tyven and Yvonne Chouteau, the solo Willis. Antonia Cobos' The Mute Wife, with Nina Novak, Leon Danielian, and Robert Lindgren again in the cast, completed the program.

J. H., Jr.

Igrouchki, Sept. 24, 2:15

The novel feature of this Saturday matinee by the Ballet Russe de Monte Carlo was Frederic Franklin's re-staging of Igrouchki, subtitled Russian Toys, a slight little mimed comedy that Michel Fokine contrived in 1921. The hero of a rather spiritless performance was the horse—a dappled, life-size prop that seemed to delight the children in the audiences. Alexandra Danilova and Robert Lindgren took the other leading roles. In the season's first performance of Pas de Quatre, Ruthanna Boris and Mary Ellen Moylan (as Marie Taglioni) and Fanny Cerito danced with authority and lovely style, and Gertrude Tyven and Nina Novak (as Carlotta Grisi and Lucille Grahn) performed competently. The program opened with Les Sylphides—in which Miss Boris, Miss Tyven, Yvonne Chouteau, and Roman Jasinsky were prominent—and closed with Graduation Ball.

J. H., Jr.

Premiere of Birthday, Sept. 27

Like Paquita a week earlier, Birthday, the second of the two new works offered by the Ballet Russe de Monte Carlo this fall, was a featherweight composition. It was choreographed by Tatiana Chamié, herself a member of the company in years past, and now a teacher in New York. Using a pastiche of Rossini tunes, Mlle. Chamié has put together an undramatic little tale in two acts and an epilogue, whose main episode represents a middle-aged woman's memories of a birthday party in her girlhood. Except for the two brief scenes that provide a frame at the beginning and the end, the ballet is a conventional series of variations—solos, duets, and pieces for the full corps. Mlle. Chamié's ballet vocabulary is, as might be expected, wholly traditional and unexperimental. But she has devised novel concatenations of steps, and has put everything together with a good sense of showmanship. The audience responded cordially to Birthday, and, quite rightly, admired both the clean technique and the attractive characterization of the central role by Nana Gollner, who danced on short notice as a guest, because of the foot injury that kept Mia Slavenska out of the entire Metropolitan engagement. Miss Gollner's personable colleagues, in a production that had been unusually well rehearsed, were Oleg Tupine, Leon Danielian, and Nina Novak. Lucien Cailliet, who orchestrated the Rossini music, conducted.

The bill also held Les Sylphides, with Mary Ellen Moylan and Roman Jasinsky dancing to Mr. Cailliet's vulgarian orchestration of the Chopin music; the pas de deux from The Black Swan, unexcitingly set forth by Ruthanna Boris and Mr. Danielian, and Le Beau Danube, with Alexandra Danilova and Frederic Franklin. Paul Strauss shared the evening's conducting with Mr. Cailliet.

C. S.

Albert Morini
MANAGER
OF DISTINGUISHED ARTISTS
119 WEST 57th ST., NEW YORK 19, N.Y.

TROPICANA
"Breathtakingly
Exciting Dance Show"

The OPERA TRIO
Donald Dickson—Baritone
Mae Endich—Soprano
Sanda Warfield—Contralto

TITO
SCHIPA
World Famous Tenor
Master of Bel Canto

MARIMI
DEL POZO
Young Coloratura Discovery

PERCY
GRAINGER
Beloved Musical
Personality

ORAZIO
FRUGONI
Brilliant Young Pianist

ELENA IMAZ
INTERNATIONAL DANCE TRIO

Supporting Artists:

LOUISE FERRAND WAYNE LAMB
OSCAR KOSCHES, Concert Pianist

Excl. Mgt.: W. COLSTON LEIGH, Inc., 521 5th Ave., New York 17



COPPICUS & SCHANG, Inc.
(formerly Metropolitan Musical Bureau)

Division

Columbia Artists Mgt., Inc.
113 West 57th Street, New York

Special Attractions

OSCAR LEVANT

Pierre BERNAC
Francis POULENC

(joint concert—baritone and piano
by the great French recital team)

DE PAUR'S
INFANTRY
CHORUS

Leonard de Paur, Conductor

MATA & HARI

and Company

GEN. PLATOFF
DON COSSACK
CHORUS & DANCERS

Nicholas Kostrukoff, Conductor

SUSAN REED

Clara ROCKMORE

ROSARIO
&
ANTONIO

HAZEL SCOTT

SLAVENSKA
and her Ballet Variante

TRAPP
FAMILY
SINGERS

Dr. F. Wassner, Conductor

Ruth St. Denis Dances Again At Jacob's Pillow Festival

By CECIL SMITH

Lee, Mass.

RUTH ST. DENIS, one of the greatest and most influential creative artists in the history of American dance, made the final weekend of the Jacob's Pillow Dance Festival a climactic occasion by coming east from her home in California, for the first time in several years, to appear in several of her early, epoch-making solo dances. She shared four programs, on the afternoons and evenings of Sept. 2 and 3, with Ruth Page, Bentley Stone, and Walter Camryn, who presented the premiere of Mr. Stone's serio-comic ballet, *Reunion*; and with Sackoro, Devi Wani, and Prahasta, who appeared in Indonesian dances.

Though she is well past seventy, "Miss Ruth," as she is universally called by dancers, has lost none of her power to engross and move an audience by the Oriental evocations she devised forty years and more ago. As Ted Shawn, director of Jacob's Pillow, observed in his introductory remarks, when Miss Ruth comes onto the stage she brings a touch of divinity. How else, indeed, can one explain the affecting beauty, the solemnity, even, of the four little genre and character pieces that made up her share of the program.

One needed to do no more than collate them with the authoritative and traditional compositions offered by Sackoro and his colleagues to recognize that Miss Ruth's Orient is an imaginary place, a dream world of dance, in which steps, gestures, and ceremonials are as she thinks they ought to be—not as they really are or really ever have been in the actual Indian tradition as, latterly, we have learned it from Ram Gopal. Miss Ruth has invented a picture-book Orient, and filled the picture out with such personal warmth, such quiet enchantment, and such persuasive detail that most Americans still willingly believe in it. She commands her audience by a candor and artlessness that conceal all artifice and contrivance, and by a poetic serenity no younger American dancer has the good fortune—or perhaps the genuinely spiritual conviction—to possess. Her compositions are among the last and greatest expressions of unshamed Romanticism, untouched by Freudianism or technical exhibitionism or the typical contemporary fixation upon sharp accents and dizzy speed.

NONE of her pieces submits well to description; for words cannot recapture the intangible personal quality, the inward essence and the outward tone, that confer beauty upon these pseudo-Indian vignettes, which, when imitated by variety performers and graduates of outmoded dancing schools, can seem hollow, gauche, and even ridiculous. Incense, composed in 1904 to a sentimental score by Harvey Worthington Loomis, consists of no more than simple gestures and poses, with three bowls of burning incense as properties. Cobra, done to the accompaniment of some of the ballet music from Delibes' *Lakmé*, is the familiar conceit—subsequently appropriated by dozens of other dancers, from Vera Mirova on down the list—of making the arms go through serpentine convolutions, with green rings on the outer fingers of each hand representing the snakes' eyes. Yogi, with music by Alexander Alexav, develops the trance-like state its title implies. Nautch, with its swirling costume made of 135 yards of goods, and its mock-Oriental accompaniment by Charles Wakefield Cadman, is the prototype of the movement of every

Hindu dancing-girl Hollywood has ever put on the screen. Yet in every one of these works, all conceived before 1910, a stylistic control and a choreographic lucidity are present, to a degree nearly every one of Miss Ruth's successors (short of Martha Graham) might well envy.

The Javanese and Balinese dances that alternated with Miss Ruth's free fancies provided a perfect foil, in the impersonality of their traditional requirements. The dancers performed them with élan and technical prowess, and the little gamelan orchestra gave a satisfactory impression of the sound and the motor impulse of Indonesian music.

REUNION, the new ballet by Mr. Stone, presents a trio of nebricates at a school reunion. A long flashback recalls the triangular impasse that ended their school friendship; a brief coda returns them to their sullen state of forgetfulness. The principal interest of the ballet resides in its humorous touches, for which Mr. Stone has always possessed a special gift. Otherwise, there is too much attention to contriving new lifts and steps for pas de deux and pas de trois, and not enough to the development of fluent and continuing lines of choreographic interest. The story, moreover, is not pungently told, and the middle section is prolix and poorly proportioned. The three dancers performed brightly. The musical score, by Laura Aborn, was moderne rather than modern—a rogues'-gallery example of reliance upon meaningless dissonances caused by the interval of the second, and angularities deriving from an inchoate concept of melody.

In the course of the eighth season of the Jacob's Pillow Dance Festival, many well-known dancers—ballet, modern, and ethnologic—appeared in nine diverse weekend programs. The Ballet Theatre company took over the fourth, fifth, and sixth weeks (which corresponded to the three weeks of the Berkshire Music Festival at Tanglewood, thus insuring a large influx of tourists), presenting standard works from its repertoire. At other times, Ballet Theatre principals appeared in solos and duets—Igor Youskevitch, Diana Adams, Hugh Laing, Nana Gollner, Norma Vance, Ruth Ann Koesun, and John Kriza. Antony Tudor choreographed a new pas de trois for Miss Vance, Miss Koesun, and Mr. Kriza. The modern dance was represented by Myra Kinch (who presented group works, with the aid of students from her classes) and Janet Collins. Iva Kitchell again appeared in a number of her dance satires. National dances were offered by Pilar Gomez and Federico Rey, Spanish dancers; Noble Paulickpulle, Singalese dancer; Josefina Garcia, Mexican dancer; and Jean Léon Destiné and his company of Haitian dancers. On Aug. 13, Ted Shawn, director of Jacob's Pillow, presented himself and his students in *The Dreams of Jacob*, a new ballet choreographed by Mr. Shawn, with music by Darius Milhaud (commissioned by the Elizabeth Sprague Foundation of the Library of Congress), and costumes and décor by John Christian.

Richard Strunsky Joins Frank Chapman Counsellors

Richard I. Strunsky has joined the firm of Frank Chapman, public relations counsellor, according to a recent announcement. Mr. Strunsky was formerly with the publicity department of RCA Victor Records, the Columbia Broadcasting System short-wave news department, and the New York Times. During the past year he was professor of journalism at Suffolk University, in Boston.

COPPICUS & SCHANG, Inc.
(formerly Metropolitan Musical Bureau)

Division

Columbia Artists Mgt., Inc.
113 West 57th Street, New York

LILY PONS

Licia ALBANESE

Jussi BJOERLING

Rudolf FIRKUSNY

CARROLL GLENN

Szymon

GOLDBERG

MARYLA JONAS

Dorothy KIRSTEN

LILI KRAUS

NAN MERRIMAN

Wm. Schatzkamer

SPALDING

TOSSY

SPIVAKOVSKY

SOULIMA

STRAVINSKY

JENNIE TOUREL

VRONSKY & BABIN

Ljuba WELITCH

CONCERTS IN NEW YORK

Léon Rothier, Bass
Town Hall, Oct. 1

Léon Rothier, who for thirty years was a leading French bass of the Metropolitan Opera, marked the fiftieth anniversary of his first operatic appearance by singing an anniversary recital, to which Henri Bonnet, French ambassador to the United States, and Mme. Bonnet lent their names as patrons. A very large audience of Mr. Rothier's colleagues, friends, pupils, and admirers rose in standing tribute to the distinguished bass when he first came onto the stage. As the evening progressed, the gesture became a habit—Edward Johnson's testimonial remarks, as former associate in the Metropolitan's French productions and present general manager of the company, brought the assemblage to its feet again at the midpoint of the program; and Mr. Rothier's superb delivery of Schumann's *Les Deux Grenadiers* at the end of the recital touched off an extended ovation.

A recital by a 75-year-old singer ordinarily requires a compassionate sidestepping of realistic report. To a phenomenal degree, Mr. Rothier's singing made critical amenities unnecessary. He himself would be the last to maintain that his voice retains all the richness and freedom of twenty years ago; but its massive, organ-like sonority has been impaired astonishingly little by the passage of years, and he still retains a technical dexterity that permits him to sing lightly and rapidly when the music requires him to depart from the majestic de-

clamatory style he has always commanded with special authority.

His program intermingled songs and operatic excerpts. Since his entire career was confined almost exclusively to the opera house, few members of the audience knew him as a singer of songs. The chief unfamiliar feature of the occasion, therefore, was the interpretative warmth and insight with which he approached such familiar recitalists' items as Huë's *J'ai pleuré en rêve*, Fauré's *Les berceaux*, and Chausson's *Le temps des lilas*. Among the operatic passages, Arkel's Monologue, from Debussy's *Pelléas et Mélisande*, recaptured the mood of deep, humanitarian sympathy most present-day exponents of the role fail to sense; the air of King Claudius, from Thomas's *Hamlet*; and the cavatina of Cardinal Brogni, from Halévy's *La Juive*, evoked the broad, noble delivery traditional French grand opera requires; and the Chanson *Bachique*, from Bizet's *Les Jolies Filles de Perth* provided a moment of hearty humor. Elsewhere, Mr. Rothier's list included *Bois épais*, from Lully's *Amadis*; *Flégier's Le Cor*; *Saint-Saëns' Le Pas d'Armes du Roi Jean*; the Song of the Flea, from Berlioz's *The Damnation of Faust*; and *Les Boeufs*, a folksong arranged by Pierre Dupont, and learned by the singer, Mr. Rothier told us, from his father and his grandfather. Jascha Zayde gave superb support at the piano.

C. S.

Morton Estrin, Pianist
Town Hall, Sept. 19

Mr. Estrin, a native of Burlington, Vt., made his official New York debut on this occasion. He had appeared previously in Brooklyn and at the Chatham Square Music School, and had been heard over Station WNYC. The young pianist offered one formidable novelty, a *Partita* by Meyer Kupferman, dedicated to the performer. Standard works by Bach, Mozart, Brahms, Chopin, Rachmaninoff, Scriabin and Liszt made up the rest of his program.

The pianist disclosed a solid, though by no means impeccable, technique, and musical intelligence and sense of style. But for all their energy, his interpretations were notable rather for industry and determination than insight. His Mozart (the Sonata in F major, K.332) lacked grace and spontaneity; and his Brahms (the Variations and Fugue on a Theme of Handel) was too frenetic in the rapid variations and rhythmically unstable in the fugue.

Mr. Estrin played the Kupferman *Partita* brilliantly. The feeble nature of the work in no way detracted from his merit in presenting it. Of the five sections—Praeludium, Toccata, Fugue, Arioso, and Ostinato burlesco—only the last was concise, and even that one paid obvious respects to Bartók's *Allegro barbaro*. Diffuse, imitative, and curiously heterogeneous in its harmonic idiom (which wavered between Bartók, Hindemith and César Franck), the *Partita* nonetheless showed signs of creative talent and a shrewd sense of pianistic effectiveness.

R. S.

Squibb Company Concert
Carnegie Hall, Sept. 21

E. R. Squibb & Sons presented a concert by members of the New York Philharmonic-Symphony, with Bidu Sayao, soprano; Giuseppe di Stefano, tenor; and Eugene List, pianist, as soloists. The occasion was the 51st annual convention of the National Association of Retail Druggists. Wilfred Pelletier conducted.

Mr. Di Stefano sang the Aubade from Lalo's *Le Roi d'Ys*; E lucevan le stelle, from Puccini's *Tosca*; and *Che gelida manina*, from Puccini's *La*



Ben Greenhaus
At his fiftieth anniversary recital, at Town Hall, Leon Rothier receives the congratulations of Edward Johnson

Bohème. Miss Sayao sang *Un bel di*, from Puccini's *Madama Butterfly*; and *Mi chiamano Mimì*, from *La Bohème*. The two artists were heard together in the final duet from Act I of Massenet's *Manon*, and in the final duet from Act I of *La Bohème*. Mr. List played Gershwin's *Rhapsody in Blue* and Tchaikovsky's Concerto in B flat minor. The orchestra opened the concert with a performance of Wagner's Overture to *Tannhäuser*.

N. P.

Nounouka Franghia, Mezzo-Soprano
Town Hall, Sept. 21 (Debut)

The first vocalist of the Town Hall season was Nounouka Franghia, an attractive young Greek mezzo-soprano making her first American appearance. Miss Franghia, who already has behind her a substantial list of engagements as soloist with choral groups in Athens and with the State Symphony of Greece, offered a program that included songs by Attey, Arne, Schubert, Brahms, Widor, Huë, and Falla; a group of Greek songs, by Kalomiris, Petridis, Riadis, and Lavadas; *O don fatale*, from Verdi's *Don Carlos*; and *Grisélidis' Prayer*, from Massenet's *Grisélidis*.

Miss Franghia's voice, a light mezzo-soprano of pleasant texture, freely produced except at the extremes of its range, was at its best in soft, upper-register legato passages, where it took on a lovely silvery quality. She found her most congenial material in the quieter French songs—particularly Huë's *Berceuse Triste*, which she phrased beautifully—and the songs of her own countrymen. In the Schubert and Brahms lieder, she sang well enough, but her interpretations, while consistently musical, seldom rose above the level of disarming ingenuousness. Her tones tended to become hard and unresonant in more declamatory songs, such as Falla's *Séguidilla*, and faulty breathing robbed her of climaxes that she had arrived at quite legitimately. The Verdi aria was beyond her native vocal powers, and although she attacked it manfully she was unable to make it convincing. Coenraad V. Bos presided at the piano.

J. H., Jr.

Marjorie Garrigue, Pianist
Town Hall, Sept. 26

It was to Marjorie Garrigue's credit that she was able to differentiate between the styles of the six composers whose works she played in her first New York recital in fourteen years—since all could be called in some sense Romantic. Miss Garrigue, who is the wife of Fred Smith, director of the Cincinnati College of Music, chose Beethoven's Waldstein Sonata and Medtner's Sonata-Conte in C minor,

Op. 25, as the major items on her program. She also included Schubert's Variations on a Theme by Anselm Huttenbrenner, and groups by Brahms, Chopin, and Prokofiev. The Medtner work was best suited to the pianist's generally sentimental approach; elsewhere her interpretations were so languid as to dim the effectiveness of the idioms she was attempting.

A. B.

Jean Westbrook, Violinist
Town Hall, Oct. 2, 2:30 (Debut)

In her first New York appearance Miss Westbrook, young North Carolina violinist, approached the music in her program with musicianliness and sensitive feeling. Technically, however, she was not entirely equal to its demands, for her tone was uneven and often lacked body, and her intonation left something to be desired.

The program included two premieres. Noel Sokoloff's *Epithalamium* is modal in flavor, but rather sentimental. David Diamond's *Chaconne*, a more uncompromising work, seemed to possess no particular sense of direction. The familiar pieces in the list were Bach's E major Concerto, Mozart's G major Sonata, K. 301, Bartók's Six Rumanian Dances, and Lalo's *Symphonie Espagnole*. Eugene Helmer was an accomplished accompanist.

C. D.

OTHER RECITALS

PETER MELNIKOFF, pianist; Town Hall, Sept. 22.

RAFAEL SEBASTIA, pianist; Town Hall, Sept. 30.

George Trovillo Named Accompanist to James Melton

George Trovillo, who formerly served as accompanist for Jean Watson and for Conrad Thibault, will accompany James Melton on all of the Metropolitan Opera tenor's recital dates this season.

ALEXANDER SVED
World Famous Baritone
Metropolitan Opera Association
Concert—Radio
Management: ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.

LILY DJANEL
Soprano
Paris Opera, Metropolitan Opera, La Scala, Milan
for U.S.A.: M. DePace, RKO Bldg., N.Y. 20, N.Y.
for Europe: F. Horowitz, Salle Gaveau, Paris, Fr.

EVA DE LUCA
Lyric Soprano
"A young singer of recognized talents."
—Schloss, Phila. Inquirer, 1948
Per. Rep.: Arnold Pisan
119 W. 57 St., N.Y.C. 19

LILLY WINDSOR
Lyric Soprano
"Rising star on the American scene"
CONCERT, OPERA, RADIO
Vincent Attractions, Inc.
119 West 57th St., N. Y. C.

EVA LIKOVA
Soprano
"Captivated the audience... clear, secure high notes of unusual quality."
—Harriett Johnson, N. Y. Post.
CONCERT—OPERA—RADIO
Per. Rep.: Milton Seaman
17 John St., N. Y. C.

Helen PHILLIPS
Soprano
"Voice as pure and consistent—warm and rich in lower registers, sweet and true at the top—imagination and taste."
—R. P., New York Times, Mar. 16/48.
Mgt.: Henry Colbert, 15 W. 44 St., N. Y. C.

GANZ
SEASON 1949-50
Steinway Piano • Decca Records
Address: Hotel Pearson
190 East Pearson Street
CHICAGO -- ILLINOIS

BARTLETT AND ROBERTSON
Internationally Famous Duo Pianists
Steinway Pianos
Mgt.: Judson, O'Neill & Judd, Inc.
Columbia Artists Mgt., Inc., 113 W. 57th St.

CHARLES KULLMAN
American Tenor
Metropolitan Opera Association
Columbia Recordings
Mgt.: Judson, O'Neill & Judd, Inc.
Columbia Artists Mgt., Inc., 113 W. 57th St.

LORENZO ALVARY
Basso
Metropolitan Opera
Mgt.: Judson, O'Neill & Judd, Inc.
Div. Columbia Artists Mgt., Inc., 113 W. 57th St.

FRANZ ALLERS
Conductor
Mgt.: Judson, O'Neill & Judd, Inc.
113 W. 57th Street New York 19, N. Y.

Soloists Announced For Dallas Symphony

DALLAS.—The Dallas Symphony, under its new musical director, Walter Hendl, will present twenty subscription concerts this season, divided equally between Sunday afternoons and Monday evenings. Paul Breisch and Victor Alessandro will be guest conductors during the season, and soloists will include Frances Yeend, and Brenda Lewis, sopranos; Rudolph Firkusny, Jorge Bolet, Robert Casadesu, and Claudio Arrau, pianists; Tossy Spivakovsky, Zino Francescatti, Isaac Stern, and Ruth Posselt, violinists; William Watkins, organist; and Monte Hill Davis and Mary Ann Hudgins, duo-pianists, winners of the annual G. B. Dealey award. The first concert will be given on Oct. 31.

The Civic Music Association will begin its season with a recital by Martial Singher, baritone, on Oct. 20. Programs in this series will be given by the Robert Shaw Chorale, Louis Kaufman, violinist; Ebe Stignani, mezzo-soprano; Alexander Brailowsky, pianist; Joseph Schuster, cellist; and Andrés Segovia, guitarist.

Burl Ives, Valerie Bettis and Bernardo Segall, and Byron Janis will appear in the Community series, which will also have Sir Thomas Beecham and Mary Garden as lecturer.

For its chamber music series, the Civic Federation has engaged the Paganini String Quartet, the Juilliard String Quartet, the London String Quartet, the Griller String Quartet, and the New Music String Quartet. The Civic Federation young artists' series will present Mary Ann Hudgins, pianist; Shirley Aranoff, pianist; Wayne Conner, tenor; Louann Hardy, violinist; Monte Hill Davis, pianist; and Robert Massingham, pianist.

MABEL CRANFILL



PIANIST AND CONNECTICUT YANKEES

Officers of the Stamford, Conn., Civic Music Association greet Benno Moiseiwitsch after his recent concert for the group—William O'Shaughnessy, Mrs. Willis Lyman, the pianist, Linda Cappabianca, Sarah Smith, and Benton Grant

Philadelphia Plans Programs To Mark Jubilee of Orchestra

PHILADELPHIA.—Since the end of the Robin Hood Dell season, there has been very little musical activity, but some interesting and important events have been scheduled.

The Philadelphia Orchestra is celebrating its fiftieth anniversary season—its fourteenth under the leadership of Eugene Ormandy—and Mayor Bernard Samuel has issued a proclamation designating the first week in October as Philadelphia Orchestra Week. This week coincides with that of the orchestra's opening concerts, on Oct. 7, 8, and 10. Mr. Ormandy, after returning from a summer in Switzerland, signed a three-year contract extension, which assures his leadership of the orchestra until 1954.

To celebrate the fiftieth season, Mr. Ormandy and the orchestra management have engaged an imposing list of soloists and conductors. The guest conductors include Ernest Ansermet, Leonard Bernstein, and Victor de Sabata. Of the soloists (nine pianists three violinists, three sopranos, a duo-piano team, a cellist, a harpist, and a bassoonist), only four have not been heard before as soloists with the orchestra in Philadelphia—Joan Hammond, soprano, and Eileen Joyce, pianist; and Paul Olefsky, cellist, and Sol Schoenbach, bassoonist, both members of the orchestra.

The pianists are Leonard Bernstein, Alexander Brailowsky, Robert Casadesu, Ania Dorfmann, Jean Graham, William Kapell, Menahem Pressler, Artur Schnabel, Rudolf Serkin, and Pierre Luboshutz and Genia Nemenoff, duo-pianists. Zino Francescatti, Erica Morini, and Isaac Stern are the violinists; Dorothy Maynor, soprano; Carlos Salzedo, harpist; and Eleanor Steber, soprano, will also be heard during the season.

The schedule calls for a Goethe bicentennial celebration program, on Oct. 14 and 15; programs devoted exclusively to the works of Rachmaninoff, Strauss, and Tchaikovsky; and a special anniversary program that will repeat the orchestra's first program, given in 1900. The year will be brought to a close with a post-season, four-day Beethoven festival in May, when all of the composer's nine symphonies will be played.

Mr. Ormandy has also scheduled the first performance anywhere of the Sinfonietta in G major, by Frederick

Schreier, which won a \$1,000 prize in the composition contest sponsored by the Music Fund Society last year. Compositions by Hindemith, Mahler, Stravinsky, and Paul Creston will also be heard during the season.

The Philadelphia La Scala Opera Company will begin its season with a memorial performance for Francesco Pelosi, until his death, last year, director of the company. A bronze plaque of Mr. Pelosi, by Louis Micoletti, will be unveiled in the corridor of the Academy of Music. Artists who have sung with the company will present a program of operatic excerpts. Among them will be Bruna Castagna, Herva Nelli, Kurt Baum, Norman Kelley, Cesare Bardelli, John Lawler, and Lloyd Harris.

The concerts in Rayburn Plaza, which fill the gap between the close of the Dell season and the opening of the winter season, got off to an uncertain start because of union troubles. However, four concerts were held there and four at Pastorius Park, in Germantown.

JANE L. DIEDERICH

Queens Symphony Gives First Concert

The newly-organized Queens Symphony, conducted by Alfred Thielecker, one of its founders, presented its inaugural concert at the Forest Hills High School Auditorium, on Sept. 29, under the auspices of the Recording and Transcription Fund of the American Federation of Musicians. Gertrude Freeze, soprano, was soloist in excerpts from Tchaikovsky's Eugene Onegin and Mascagni's Cavalleria Rusticana; Mr. Thielecker was both piano soloist and conductor in Liszt's Hungarian Fantasia; and the program also included the Overture to Weber's Der Freischütz, Alfred Heineemann's Concert Overture, dances from Borodin's Prince Igor, and two works by Armand Balendonck.

C. D.

LaCrosse Opera Group Stages Flotow's Martha

LACROSSE, Wis.—The newly organized LaCrosse Civic Opera Association presented two performances of Flotow's Martha, on July 26 and 27. Harmer Root was director and conductor; Elvin Saterbak was general manager; and the cast included Mary Simones as Martha, Doris Severson as Nancy, Walter Herold as Sir Tristram, Elvin Saterbak as Plunkett, Richard Meyer as Lionel, and John Desmond as The Sheriff.

NORRIS ALAN PYN

**NATIONAL
CONCERT AND ARTISTS CORP.**
711 Fifth Avenue, New York
Concert Division
MARKS LEVINE, Director
Includes for 1949-50

GLADYS SWARTHOUT

Mezzo Soprano
Metropolitan Opera Association
OPERA - CONCERT - RADIO - SCREEN

GOLD AND FIZDALE

"Duo-Pianism reached heights hitherto unknown to the art."

—Virgil Thomson, N. Y. Herald-Tribune

JEAN DICKENSON

Coloratura Soprano
CONCERT - OPERA - RADIO

MACK HARRELL

Leading Baritone
Metropolitan Opera Association
San Francisco Opera Association



ELLABELLE
DAVIS

MARY HENDERSON

Soprano
Metropolitan Opera Association

EDITH SCHILLER

Pianist

WINIFRED HEIDT

Contralto
CONCERT - OPERA - RADIO

BRIAN SULLIVAN

Tenor
Metropolitan Opera Ass'n



EVELYN
SACHS

Contralto
Metropolitan Opera
Chicago Opera
Opera - Concert - Radio

INGE MANSKI

Soprano
Metropolitan Opera Association
CONCERT - OPERA - RADIO

**NATIONAL
CONCERT AND ARTISTS CORP.**
711 Fifth Avenue, New York
Concert Division
MARKS LEVINE, Director
Includes for 1949-50



LOUIS
KAUFMAN
"Top notch
violin playing"
N. Y. World-Telegram



HERTA
GLAZ
Contralto
Metropolitan Opera

DORIS DOREE
Leading Dramatic Soprano
Covent Garden Opera, London
(3rd Successive Season)
Now On European Tour
Opera - Concert - Radio

**KURT
BAUM**
Leading Tenor, Metropolitan Opera
Pers. Rep.: Michael de Pace Office
1270 Sixth Ave., New York 19, N. Y.

**FARBMAN
SINFONIETTA**
HARRY FARBMAN, Conductor
EDITH SCHILLER, Piano Soloist

Negro Musicians Meet in Los Angeles

LOS ANGELES.—On the occasion of its thirtieth anniversary, the National Association of Negro Musicians held its 26th annual convention in Los Angeles, from Aug. 21 to 26. The group's officers are Clarence Hayden Wilson, president; Roscoe R. Polin, first vice-president; Kathleen H. Forbes, second vice-president; J. Wesley Jones, executive secretary; and W. C. Handy, Nora Douglas Holt, Alpha Holmes, W. Russell Johnson, Theodore C. Stone, Leslie Williams, J. Roy Terris, Laurence Watson, and Albert J. McNeil, members of the national board of directors. On Aug. 25, a national artists concert was given in the Hollywood Bowl by the Hollywood Bowl Orchestra, conducted by Izler Solomon. The program included Beethoven's Third Leonore Overture; two songs by Mozart, with Ellabelle Davis as soloist; William Grant Still's Archaic Ritual; Ritorna vincitor, from Verdi's Aida, with Miss Davis as soloist; Grieg's Piano Concerto in A minor, with Hazel Harrison as soloist; and a group of songs presented by Lena Horne. The convention also included the national scholarship auditions, two junior division recitals, and numerous other concerts, meetings, discussions, and clinics.



At preliminary rehearsals for the coming season of Wagner-Snowdon productions: (seated) Ernest McChesney, Désiré Defrère, Nicholas Rescigno, and Sura Bardin; (standing) Evelyn Tanner, Jon Crain, Doris Doree, and Philip La Torre

Charles Wagner Celebrates Tenth Operatic Anniversary

IN the tenth anniversary season of the Charles L. Wagner presentations of operas, Mr. Wagner's companies will take second place only to the Metropolitan Opera in the number of performances given throughout America. The double bill of Cavalleria Rusticana and Pagliacci will tour for eleven weeks this fall and for eight weeks—reaching the Northwest Coast—in the spring. Mr. Wagner's fourth production of The Barber of Seville will go out on the road in February.

The Barber of Seville was the opera that started the managerial team of Charles L. Wagner and Edward Snowdon out on their decade of trail-blazing transcontinental opera tours. The cast of that first production included Hilde Reggiani as Rosina, Armand Tokatyan as Count Almaviva, Carlos Ramirez as Figaro, John Gurney as Don Basilio, Pompilio Malatesta as Dr. Bartolo, and Lucille Browning as Berta. From the first, the Wagner productions caught hold of public fancy, and within a few seasons the operas were established as leading attractions for concert courses in many cities and colleges.

In the first season, Mr. Wagner and Mr. Snowdon initiated a formula to which they have held ever since. One production is created at a time, prepared and rehearsed with the care and concentration ordinarily given to a Broadway play. Each company plays one-night stands, with alternating casts. For the current tour of Cavalleria Rusticana and Pagliacci, the following casts have been chosen: In Cavalleria Rusticana—Gertrude Ribla, Doris Doree, Barbara Patton (alternating as Santuzza); Jon Crain and Ernest Lawrence (Turiddu); Frank Cappelli (Alfio); Sura Bardin (Mamma Lucia); Evelyn Tanner (Lola). In Pagliacci—Rafael Lagares and Ernest McChesney (Canio); Marguerite McClelland and Laura Castellano (Nedda); Philip La Torre (Tonio); Thomas Perkins (Silvio); Byron Steele (Beppe). Nicholas Rescigno will conduct the double bill. The Barber of Seville, later in the season, will be conducted by Paul Breisach, who was in charge of this opera last year.

Among the alumni of Mr. Wagner's touring companies are Mack Harrell, Nadine Conner, and Frances Greer. Many young artists have received their first professional operatic experience in these troupes; several have been winners of the Metropolitan Opera Auditions of the Air. Two

such winners were Marilyn Cotlow, who appeared in The Barber of Seville in last winter's tour, and Denis Harbour, who sang in Romeo and Juliet last fall.

Through the entire decade, Désiré Defrère, Metropolitan stage director, has served as Mr. Wagner's artistic director. Each fall, Mr. Defrère travels with the company until the Metropolitan season requires his presence in New York.

THESE peripatetic companies won from Time magazine the appellation "Opera à la cart." Even in the difficult period of wartime travel restrictions, no Wagner company ever missed a performance, and only one or two were forced to begin after the scheduled hour. Mr. Wagner is proud of the record, for his companies of from fifty to eighty people are called upon to move from 75 to 350 miles a day.

In support of his contention that interest in opera is increasing in the United States, Mr. Wagner cites the case-history of Lubbock, Tex. A few years ago, Lubbock flatly refused to engage a Wagner company. Last spring, after The Barber of Seville had been given there, the Lubbock committee wired a request for two consecutive nights of Cavalleria Rusticana and Pagliacci.

The Wagner tours have given audiences throughout the country opportunities to hear many of the most popular works in the repertoire. Among these are La Bohème, La Traviata, Rigoletto, Faust, Martha, and Il Trovatore. The production of Il Trovatore three years ago drew some of the largest audiences that have ever turned out for opera—5,500, for example, in Atlanta, and 5,600 in Birmingham. Each fall, 47 cities in the eastern, southern, and midwestern states open concert courses with Wagner operas. Some of these cities have opened nine consecutive seasons with Wagner presentations.

Once the operas have been booked rehearsed, and sent out on the road the first line of contact between Mr. Wagner and his customers is the company manager. The audience has Fred Cuneo, the present company manager, to thank for the fact that the curtain goes up at 8:30.

Mr. Wagner and Mr. Snowdon are already making plans for 1950-1951. There will be three separate tours. Carmen will be sent on the fall tour, in recognition of its 75th anniversary; the other two operas have not yet been settled upon.

Mitchell Prepares National Symphony Season's Schedule

WASHINGTON, D. C.—The National Symphony, under its newly-appointed conductor, Howard Mitchell, has announced a series of twenty Wednesday evening concerts, beginning on Oct. 26. William Schuman's American Festival Overture will introduce the new régime, and Yehudi Menuhin will be the soloist in the Elgar Violin Concerto on opening night; Beethoven's Seventh Symphony will close the program. Although five guest conductors have been scheduled, the distinction of offering novelties falls to Mr. Mitchell alone. His list includes Ralph Vaughan Williams' Variations on a Theme by Thomas Tallis, Hindemith's Mathis der Maler, T. Tertius Noble's Introduction and Passacaglia, Benjamin Britten's Piano Concerto (with Jacques Abram as soloist), excerpts from Berg's Wozzeck (with Rose Bampton as soloist), Paul Creston's Symphony No. 2, Howard Hanson's Nordic Symphony, and Samuel Barber's First Essay.

Guest conductors will include Sir Thomas Beecham, on Nov. 9; George Szell, on Dec. 13; Ernest Ansermet, on Feb. 1; Paul Callaway, on Feb. 22, conducting the Washington Cathedral Choral Society in Verdi's Requiem; and Dimitri Mitropoulos, on March 8.

Additional soloists are Benno Moiseiwitsch, Leonard Shure, Carl Wild, Dame Myra Hess, Byron Janis, and Claudio Arrau, pianists; Jan Tomasow, and Isaac Stern, violinists; John Martin, cellist; and Leonard Warren, baritone.

The series of six Sunday concerts will open on Nov. 27 with Margaret Truman, soprano, as soloist.

THEODORE SCHAEFER

WILLIAM L. STEIN, INC.
113 WEST 57TH STREET
NEW YORK 19, N. Y.

Presents

Eunice Alberts
Contralto

***Anne Bollinger**
Soprano

***Karin Branzell**
Contralto

Andrew Gainey
Baritone

Conchita Gaston
Mezzo-Soprano

"Adele Leigh
Lyric Soprano

Brenda Lewis
Dramatic Soprano

Frances Paige
Soprano

Emile Renan
Bass Baritone

***Regina Resnik**
Dramatic Soprano

Marie Rondahl
Coloratura

"Shirley Russell
Lyric Soprano

Andrew White
Baritone

*Metropolitan Opera Assn.
**Covent Garden, London

JOSEPH SHORTMEYER
Tenor
Teacher of Singing
1401 Steinway Bldg., N. Y. 19

Carolyn—soprano tenor—Earle
BLAKESLEE
THE AMERICAN CONCERT DUO
Management
WILLARD MATTHEWS
123 East 53rd Street, New York City
HARRY CULBERTSON
5501A So. Everett, Chicago, Ill.

Thomasina
TALLEY
"A serious and sensitive pianist."
—New York Times
Mgt. LORENZO J. GREENE
1204 E. Atchison St.,
Jefferson City, Mo.

Hortense **LOVE**
Soprano
"Her musical virtues are of a quality rare in this generation."
—Los Angeles Examiner
CONCERT — RADIO — ORATORIO
Repr.: Geo. Clark, 103 Manhattan Av., N.Y.C.

EDWARD
CALDICOTT
Tenor
PHILADELPHIA OPERA CO.
"Such a tenor has not been heard in these parts for a long time. He produced high C's with ease and clarity of tone."
114 Hamilton Road
Hempstead, L. I., N. Y.

Smetana Honored At Prague Festival

PRAGUE. — The fourth Prague Spring Festival, more comprehensive than those given in previous years, was oriented toward the music of Bedrich Smetana, in connection with the celebration of the 125th anniversary of his birth. A performance of My Country opened the festival on May 14. On May 12, the anniversary of the composer's death, a memorial meeting was held in the Vysehrad cemetery, and a series of special programs was held in Litomysl, Smetana's native town, from June 4 to 6. The courtyard of the former Wallenstein castle was the scene of a performance of Dalibor, by the National Theatre of Prague; and The Two Widows was presented in the gardens of the castle.



FINALE OF A DECADE

James Melton, with Leverett Wright of Columbia Artists, and Mrs. Ralph Hayes and Dr. Claude S. Williams, Jr., of the Hattiesburg, Miss., Community Concert Association, after the tenor brought the tenth anniversary series to a close

MERTENS, PARMELEE & BROWN, INC.

Div.: Columbia Artists Mgt. Inc.
113 West 57th St., New York 19, N. Y.
Includes Under Their Management

APPLETON & FIELD

Duo-Pianists

BERNETTE

Pianist

ANNE

BROWN

Soprano

JOHN

CARTER

Tenor

The COLUMBUS BOYCHOIR

Herbert Huffman, Director

DONALD

DAME

Tenor

DILLING

Harpist

GORODNITZKI

Pianist

NIKOLAI & JOANNA

GRAUDAN

Cello-Piano Duo

Yaddo Music Group Sponsors American Modern Composers

SARATOGA SPRINGS, N. Y.—This fall the Yaddo Music Group presented four concerts of contemporary American music on Sept. 16, 17, and 18, at Saratoga Springs, N. Y. At the first concert, the Carnegie String Quartet played Dai-Keong Lee's String Quartet (1949). Nancy Chase, soprano, and Alfonso Montecino, pianist, performed songs by Roland Leich, Violet Archer, and Ernest Lubin. Vivian Rivkin played Aaron Bodenhorn's Piano Sonata. Bernhard Heiden's Sinfonia for Woodwinds (1949) was played by San Baron, flute; Keith Wilson, clarinet; Richard Nass, oboe; Ralph Pyle, horn; and Otto Eifert, bassoon. The Music Group Chamber Orchestra, conducted by Dean Dixon, played Wallingford Riegger's Canon and Fugue for Strings; Roger Goeb's Concertant for Flute, Oboe, Clarinet, and Strings, with Mr. Baron, Mr. Nass and Mr. Wilson as soloists; and Alvin Etler's Concerto (1947).

At the second concert, the woodwind quintet that had played at the first concert performed Two Inventions for Woodwinds by Charles Schiff. Joseph Goodman's Sonata (1949), for trumpet, horn, and trombone, was played by Robert Montesi, Ralph Pyle, and Geoffrey Stoughton. The Carnegie String Quartet performed John Verrall's Fourth String Quartet (1949). Sam Baron and Vivian Rivkin played Eldin Burton's Sonata (1949), for flute and piano. Nancy Chase, soprano, accompanied by Alfonso Montecino, sang three songs by Colin Sterne. Miss Chase also performed Arthur Berger's Words for Music, Perhaps, accompanied by Sam Baron, flute; Keith Wilson, clarinet; and Helen Briesmeister, cello. Davis Shuman, trombonist, and Vivian Rivkin, pianist, played Paul Hindemith's Sonata (1941). P. Glanville 'Hicks' Concerto da Camera (1947) was played by Sam Baron, flute; David Oppenheim, clarinet; Otto Eifert, bassoon; and Vivian Rivkin, piano.

The third concert opened with a performance of Anthony Donato's Second String Quartet by the Carnegie String Quartet. Nancy Chase, soprano, with Alfonso Montecino at the piano, sang works by Richard Winslow, Frederick Breydert, and David Van Vactor. Mr. Montecino played Harold Gramatges' Montuna (1949) and his own Suite for Piano (1949). John R. Barrows and Vivian Rivkin played Bernhard Heiden's

Sonata (1949) for horn and piano. The Music Group Chamber Orchestra, under Dean Dixon, performed Earl George's Concerto for Strings; Otto Luening's Serenade for Three Horns and Strings; and Eugene Weigel's Sonata for Strings.

The orchestra was heard in the fourth concert in performances of David Van Vactor's Introduction and Presto for Strings (1947); Jerzy Fitelberg's Concertino for Trombone, Piano, and Strings (1947), with Davis Shuman and Vivian Rivkin as soloists; Charles Ives, Third Symphony; Vincent Persichetti's The Hollow Men, with Robert Montesi as trumpet soloist; Vladimir Dukelsky's Six Songs from A Shropshire Lad, with Nancy Chase, soprano, as soloist; Jacob Avshalomov's Evocations (1948), with Keith Wilson as clarinet soloist; and Ulysses Kay's The Quiet One (1948).

Louisville Lists New Compositions For 1949-50 Season

LOUISVILLE.—The Louisville Orchestra, formerly called the Louisville Philharmonic, will present a series of six Wednesday evening and Thursday afternoon concerts during the 1949-50 season, its thirteenth. Robert Whitney, regular conductor, and various guest conductors will lead the orchestra during the season, which is scheduled to open in Columbia Auditorium on Nov. 2.

The opening program will be devoted to works by Claude Almand, Kentucky composer-conductor, and Rachmaninoff's Rhapsody on a Theme of Paganini, with Benjamin Owen, pianist, as soloist. The program of Nov. 30 and Dec. 1 will include a commissioned work by Robert Russell Bennett, and will have Aaron Rosand as violin soloist.

In the concerts on Jan. 4 and 5, Martha Graham will make her first appearance as soloist with a symphony orchestra, in a specially-commissioned modern dance work with music by William Schuman. The fourth pair of concerts, on Feb. 1 and 2, will be devoted to works by David Diamond conducted by the composer.

Paul Hindemith will conduct the world premiere of a commissioned work in the concerts on March 1 and 2; and Nan Merriman, mezzo-soprano, will be the soloist in the final pair of subscription concerts, on March 29 and 30. The orchestra will also present four concerts for school children, and will play a number of tour concerts in the state.

MERTENS, PARMELEE & BROWN, INC.

Div.: Columbia Artists Mgt. Inc.
113 West 57th St., New York 19, N. Y.
Includes Under Their Management

ALICE

HOWLAND

Mezzo-Soprano

ARTHUR

KENT

Baritone

LUNDE

Pianist

MacWATTERS

Coloratura Soprano

MORLEY & GEARHART

Duo-Pianists

ODNOPOSOFF

Violinist

JAMES

PEASE

Baritone

ST. LOUIS

SINFONIETTA

GYORGY

SANDOR

Pianist

SVETLOVA

Ballerina

TRAVERS

Violinist

WATSON

Contralto

BOOKS

FRANZ SCHUBERT: The Ariel of Music. By Robert Haven Schauffler. 427 pages. New York, G. P. Putnam, 1949. \$5.

The publisher's claim that Robert Haven Schauffler's new Schubert biography will "immediately become the standard and definitive study of Schubert's life and works" strikes this reviewer as a rather tall order of optimism. For his part, Mr. Schauffler is not disposed to underrate his achievement. In a foreword, he credits himself with "an angle of approach to the music that differs somewhat from that of other biographers," because of his experience as a cellist and his familiarity with the various choirs of an orchestra. He has profited, moreover, "by the recent discoveries of 'the prince of Schubert researchers,' Otto Erich Deutsch, which correct misconceptions faithfully handed down from biographer to biographer." That, of course, is all to the good, for Professor Deutsch has long been a court of last appeal to persons having to do with the composer. Still, this is an advantage all of those who have access to Deutsch's great compendium, issued in America as *The Schubert Reader*, can share with Mr. Schauffler.

But when all's said, Franz Schubert: *The Ariel of Music*, does not seem a really ponderable, let alone an epoch-making contribution, to Schubert literature. Beyond question, the author has put a large amount of honest labor into it; and the bibliography at the end makes it plain that his sources are extensive. Yet the volume seems to this reviewer not to reach the level of its writer's Schumann biography, Florestan. Barring

some details drawn from Deutsch, the book tells the old story in very much the old way. The narrative is sometimes badly lacking in continuity and is very often slovenly in its organization. Mr. Schauffler's writings have always suffered from a number of irritating mannerisms, and these have grown on him. He has always loved to ride his hobby horses, and he appears to derive increasing pleasure from the practice.

In his latest book, less than ever does he seem able to rid his system of catchwords, pet theories (many of them untenable), and far-fetched, even wholly arbitrary deductions. Almost always he gives the impression of having written his title first and his book afterwards; and the title has a way of shaping and motivating the story, no matter how much biography, not to say criticism, has to be strained and forcibly molded in the process.

In the present book, furthermore, Mr. Schauffler has gone in on a large scale for appalling witticisms, lime-ricks, puns, and other jocosities. The reader feels a positive sense of embarrassment on running across enormities like "My poor little Schuberty," who "looks like a lad in his puberty" and relishes "praise from Sir Huberty"; or when he is brought up against "Franz loved her not for her beaux yeux, but for her beau [sic!] voix"; not to mention the assurance that "the size of the strong sex often influences the sighs of the weaker!" And what is one to say to the quip that "the members of the Opera's wind section" were "in this case the ill-wind section"? Fully as insufferable as all these references to "Schuberty" are the countless allusions to "Little Billee" when the talk is of the painter, Moritz von Schwind.

One could wish that the author would be willing to discipline himself so far as to purge his volume of these

and similar blemishes, and give it a dignity such puerilities futilize in the first place. One would like to know, in addition, why Mr. Schauffler cherishes so many prejudices about different characters in his story. Schubert's father, for one, comes in for some heavy and even thoroughly unjustified manhandling. No doubt Franz Theodor Schubert was a hard-boiled disciplinarian; no doubt he was bigoted, narrow, Spartan. Possibly he was even a person of "powerful sex instincts," which, according to Mr. Schauffler, "he sadly distrusted." But if one is going to chide a man for his "powerful sex instincts," what are we going to do with, let us say, Bach and his twenty children? The author keeps incessantly reminding us that Franz Theodor was a Caliban! But his numerous offspring (let alone his two wives) seem to have cherished kindly feelings for him, and there is no indication that they regarded him as more of an ogre than the average son or daughter does a severe father in any age. Yet listen to Mr. Schauffler: "How could such a Caliban father an Ariel? The bullet head with its wooden features exhibits barely enough intelligence to belong to a stage-coach driver, let alone to a good school teacher. . . . Either the picture or the man's face must have been misleading." And yet for years the people of Lichtenthal and the Rosseau seem to have been satisfied to trust this monster with the early training of their children.

The author subjects Schubert to considerable Freudian psychoanalysis, calling to his aid Dr. Edward Hitschmann and other specialists in complexes and other manifestations of the sort. He goes into the composer's various illnesses, but without discovering anything more than a century of medical men have surmised without settling. Mr. Schauffler lays a good deal of stress on the importance of his "psychogram." For one thing, he endeavors thereby to "solve the baffling enigma of the composer's love life," which he believes he did in the case of Brahms. To a good many, these efforts are chiefly effective in making a considerable ado about very little. Still, this biographer is of the opinion "that a great many well-informed readers today regard [psychoanalytic] psychology as the biographer's indispensable ally in interpreting the significance of soundly established data and agree with Stefan Zweig that 'the mission of science is to teach men to face the facts'."

Mr. Schauffler has some hard things to say about the eccentric singer, Vogl, who, if he never was a really close friend of Schubert, did become one of the patron saints of his songs, and helped gain them a currency they might otherwise not have achieved for years. Here is one of the fantastic pictures of that stately *deus ex machina*: "Pack your bag, young Schubert," Vogl rumbled; "I'll take you for a trip. I'll show you the Upper Austria that produced me. And we shall have music wherever we go." In that neighborhood "the delighted Franz first saw and heard that venerable institution, the night watchman. . . ." Then Mr. Schauffler gives us this priceless pearl: "Franz would doubtless have recognized this as the inspiration for a page of Die Meistersinger, had not that work belonged to the distant future."

The second part of *The Ariel of Music* is given over to a critical discussion of Schubert's works. There are, in addition, an index of the compositions and a partial list of recordings currently available from American companies.

H. F. P.

FREDERIC CHOPIN, 1810-1849. Edited by Stephen P. Mizwa. 108 pages. New York, Macmillan, 1949. \$3.00.

This volume, published under the auspices of the Kosciuszko Foundation, just a fortnight before the actual

centennial of the composer's death, is a handsome volume, charmingly illustrated with a quantity of portraits, sketches, drawings, and facsimiles, and well edited by Stephen P. Mizwa. It opens with a brief essay dealing with Chopin's life story by the editor, and including an article from his pen on Chopin's Indebtedness to the Artistic Tradition of Music in Poland. Tadeusz Jarecki, composer and lecturer, discusses *The Most Polish of Polish Composers*; the song recitalist, Doda Conrad, writes of Chopin the Song Writer (a usually neglected aspect of the master); Bronislaw E. Sydnor offers, under the title *Ipsé Dixit*, a number of extracts from Chopin's unpublished letters to Delfine Potocka, as well as a quantity of Chopin's comments on musicians music critics, himself and, his works. There are also Paderewski's famous Oration on Chopin; a centennial article from the New York Times, by Olin Downes; another article by Howard Hanson, Chairman of the Chopin Centennial National Committee; a membership list of this committee; an account of the formal opening of the centennial in the United States, on Feb. 22, 1949; and other matters of the sort. At the end of the book, Mr. Sydnor, gives a list of Chopin's works.

The book is attractive to the eye and contains matter of definite value. It is worthy of the occasion for which it was compiled.

H. F. P.

NOTES ON CHOPIN, by Andre Gide. New York: Philosophical Library, 1949.

A thinner collection of ruminations has seldom appeared over the signature of a celebrated author than these random reflections, preserved, in part at least, since 1892, when Gide first announced his intention of preparing and publishing *Notes on Chopin and Schumann*. Perhaps Gide's insistence that Chopin's music should not be regarded exclusively as grist for the mill of the mechanical virtuoso was a necessary and valuable point of view a half century ago; but for 1949 readers his dilettante enthusiasms are little more than tired bromides. Since the *Notes on Chopin* run to only 57 small pages in large type, the volume also contains miscellaneous references to musical topics excerpted from the *Journal*, and a few hitherto unpublished pages.

C. S.

A GUIDE TO THE NEW WAY TO PIANO TECHNIQUE. By George Woodhouse. 28 pages. Boston: Arthur P. Schmidt. 1949.

This pamphlet is designed to be used with Mr. Woodhouse's nine books of graded exercises, *The New Way to Piano Technique*. Judging from the booklet, there is nothing especially new about his ideas, but they are sensible and helpful.

R. S.

PAULINE NESSI

Contralto

New York Recital Dec. 12, 1948

"... a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion. . . ."

N. Y. Times, December 13, 1948
"... her voice is deep and powerful and its natural timbre is extremely warm. . . ."
N. Y. Herald Tribune, December 13, 1948

Booking Season 1949-50
Communications to 1401 Steinway Bldg., N. Y. C.

HAZEL HARRISON
American Pianist
1949-50 Now Booking
Address: O. L. Elliott
10028 Dibble St., N.W.,
Seattle, Wash.



PAULIST CHOIR

OF CHICAGO
FATHER O'MALLEY, CONDUCTOR

Now Booking
J. C. McManaman, Mgr., 911 S. Wabash Ave., Chicago 5, Ill.

NAOMI WATSON

CONTRALTO

"A voice of amplitude and naturally rich quality."—N. Y. Sun

Chicago Recital, Eighth Street Theatre
Sunday Afternoon, November 20, 1949
Arpad Sandor, Accompanist.

MGT. ARTHUR W. SEITH, OAK PARK, ILL.



MELVIN RITTER

VIOLINIST

2nd N. Y. Town Hall recital
Dec. 28, 1949—8:30 P.M.

"Had style, nobility, fervor and fire . . . innate imaginativeness and poetry."

—Noel Straus, N. Y. Times

1401 Steinway Building, New York 19, N.Y.

SIGMA ALPHA IOTA

National Professional Music Fraternity

Kathleen Davison, National President, 1009 25th Street, Des Moines, Iowa

MU PHI EPSILON

National Music Sorority

MARGARETTE WIBLE WALKER, National President
Dean of Women, Texas Technological College, Lubbock, Tex.
National Executive Office: 6604 Maplewood Ave., Sylvania, O.
Bernice Swisher Ochsler, Executive Secretary - Treasurer

DOROTHY

WARENSKJOLD

LYRIC SOPRANO

JACK EPSTEIN

BARITONE

Inquiries to: 1401 Steinway Building, New York City 19

ALICE TULLY

1401 Steinway Bldg., 113 West 57th Street, New York

DRAMATIC SOPRANO

OPERA—CONCERTS—
Guest Soloist with Orchestras

Chicago Anticipates Crowded Musical Season On The Loop

Chicago THE musical season in Chicago will be a crowded one in 1949-50. The half-dozen or more concert managements that operate in the Loop have announced one of the fullest schedules in the city's history, with Orchestra Hall and Kimball Hall slated to be in use nearly every night from October through April.

The huge Civic Opera House, which a few years ago promoted its own subscription series and offered front-rank concerts nearly every week-end of the winter season, now is practically out of the recitalists' orbit, although it will house a concert by Maggie Teyte, on Oct. 16, as the first event of its season. The Ballet Russe de Monte Carlo follows, from Oct. 17 to 30; the Sadler's Wells Ballet Company, from Nov. 13 to 20; the New York City Opera Company, Nov. 23 to Dec. 18; and Ballet Theatre, now scheduled to appear from Dec. 26 to Jan. 8.

Orchestra Hall will offer five sub-

scribers' concert series besides dozens of other events. Many artists, including several of international reputation, will be making their first Chicago appearances in the course of the season. Among the Chicago debuts will be those of Solomon, Lili Kraus, and Byron Janis, pianists; Szymon Goldberg, violinist; Ljuba Welitch, soprano; Paul Paray, conductor; and the Houston Symphony, under Efreim Kurtz. Most active of the Orchestra Hall concert managers next winter will be Harry Zelzer, under whose sponsorship comes the History and Enjoyment of Music Series, the Allied Arts Piano Series, and the Zelzer Concert Series.

The History and Enjoyment of Music Series—whose title clings stubbornly, although the enterprise has had no connection with Northwestern University for more than a decade—is the oldest subscription series in Chicago. Its fifteenth season, split into two Orchestra Hall sections, will include, in Section 1, the Vienna Choir Boys, Oct. 17; Jennie Tourel, Nov. 27; Jascha Heifetz, Jan. 22; Vronsky and Babin, Feb. 12; the Pittsburgh Symphony, conducted by Paul Paray, with Szymon Goldberg, Feb. 26; and Ljuba Welitch, April 9. Section 2 will include Artur Rubinstein, Nov. 6; Mischa Elman, Jan. 8; Uday Shankar and his Hindu dancers (in their first Chicago appearance since 1939), Jan. 15; the Houston Symphony, conducted by Efreim Kurtz, with Rudolf Firkusny, March 5; Italo Tajo, April 2; and Blanche Thebom, April 30.

THE fourth annual Allied Arts Piano Series, at Orchestra Hall, brings Benno Moiseiwitsch, Oct. 23; Rudolf Serkin, Nov. 20; Lili Kraus, Dec. 11; Robert Casadesu, Feb. 5; Alexander Uninsky, March 26; and Sylvia Zarembo, April 22.

The fifth annual Zelzer Concert Series, at Orchestra Hall, will bring Yehudi Menuhin, Oct. 22; Lily Pons, with the Indianapolis Symphony, conducted by André Kostelanetz, Dec. 3; Elena Nikolaidi, Dec. 10; Marian Anderson, Jan. 21; Joseph Szigeti, Feb. 3; Lotte Lehmann, Feb. 25; Eugene List, April 1; and Igor Gorin, May 6.

The fourteenth annual Musical Arts Piano Series at Orchestra Hall, under the sponsorship of Mary Wickerham, will have an additional concert this season. The regular schedule includes Muriel Kerr, Oct. 11; Adele Tilson, winner of an annual audition last spring, Nov. 15; Clifford Curzon, Dec. 6; Byron Janis, Jan. 17; Claudio Arrau, Feb. 7; and Arturo Michelangeli, March 7. In addition, Solomon will play an all-Chopin concert on Oct. 17, the precise anniversary of the death of Chopin a hundred years ago. There will be no extra charge for the Solomon concert, but subscribers will be asked to contribute voluntarily to the Mid-West Music Foundation.

A new series, presented by the Wickerham office in co-operation with the Pan American Council, includes the four events of the Pan American Festival. These Orchestra Hall dates include Bidu Sayao, Nov. 29; Ennio Bolognini, cellist, and an ensemble of singers, dancers, and instrumentalists in The Magic of the Argentine, Dec. 16; Roy Whipple, in a travelogue on Guatemala, Jan. 27; and Jesús María Sanromá, April 14.

The Fine Arts Quartet will present a series of six Wednesday evening concerts in Fullerton Hall of the Art Institute of Chicago, and the Roosevelt College String Quartet will play another series of six Wednesday night programs in the same hall. The Paganini String Quartet, making its first downtown appearance in Chicago

on Nov. 16 at Kimball Hall, will find its concert conflicting with the college group's inaugural event.

The annual University Concerts, in Mandel Hall, at the University of Chicago, will present Maggie Teyte, Oct. 21; the Loewenguth Quartet, Nov. 4; the Kraser Chamber-Music Ensemble, Nov. 18; Gabor Rejto, cellist, and Adolph Baller, pianist, Dec. 9; Martial Singher and Andzia Kuzak, with Siegmund Levarie conducting Bach cantatas; Ralph Kirkpatrick, Feb. 3; Alexander Schneider, Feb. 24 and 25; Jacob Lateiner, March 31; the New York Quartet, April 21; and the Galimir Quartet, May 12.

The fourth season of the Siegel Chamber Music Players, with Clara Siegel as pianist, will include three concerts—Feb. 3, March 3, and April 14—at Fullerton Hall. The Winnetka Artist Series, at New Trier High School, will celebrate its 26th season with a concert by the Vienna Choir Boys, Oct. 17; Kirsten Flagstad, Nov. 14; Joseph Szigeti, Feb. 13; and Gold and Fildale, March 20.

WILLIAM LEONARD

Twenty Soloists Scheduled To Play With Philharmonic

Conductors for the 108th season of the New York Philharmonic-Symphony will be Leopold Stokowski, co-conductor, who will direct the orchestra during the first eight weeks of the season, returning in the spring for an additional two weeks; Dimitri Mitropoulos, co-conductor, who will lead most of the remaining concerts; and Bruno Walter, Victor de Sabata, and Leonard Bernstein, guest conductors. Twenty instrumental soloists have been scheduled for appearances with the orchestra during the season—Jacques Abram, Robert Casadesu, Dame Myra Hess, Eugene Istomin, William Kapell, Oscar Levant, Nikita Magaloff, Leonard Pen-nario, Artur Rubinstein, and Rudolf Serkin, pianists; Zino Francescatti, Szymon Goldberg, Jascha Heifetz, Isaac Stern, Nathan Milstein, Joseph Szigeti, and John Corigliano, violinists; Pierre Fournier, and Leonard Rose, cellists; and Wanda Landowska, harpsichordist. Mr. Corigliano is concertmaster, and Mr. Rose first cellist of the orchestra.

Mr. Mitropoulos will conduct a concert version of Richard Strauss' Elektra, with Astrid Varnay, Frederick Jagel, Elena Nikolaidi, Herbert Janssen, Irene Jessner, and Michael Rhodes as soloists. Mr. Stokowski will conduct Mahler's Eighth Symphony, in which the orchestra will be assisted by the Westminster Choir, the Schola Cantorum, and eight soloists. He will also direct the orchestra's first performance of the Wood Dove Scene, from Schönberg's Gurrelieder, with Martha Lipton as soloist.

The season, beginning a week later than in recent years, on Oct. 13, in order to provide subscribers with a further opportunity to secure tickets for the entire season, has been arranged into eight series of Carnegie Hall concerts. Fourteen programs on odd Thursday evenings will be repeated on odd Friday afternoons; fourteen programs on even Thursday evenings will be repeated on even Friday afternoons; fourteen odd and fourteen even Sunday afternoon programs will be given, (which may be repetitions of the preceding Thursday's programs); and two series of seven Saturday evening concerts will be given, whose programs may also be repetitions of those of the preceding Thursday evenings. In addition, five Young People's Concerts will be given in Carnegie Hall on Saturday mornings, and three elementary Young People's concerts will be presented, also on Saturday mornings.

Montreal Orchestra Plans Sixteenth Season

MONTREAL.—Désiré Defauw will return as musical director of Les Concerts Symphoniques de Montreal for its sixteenth season, conducting seven of the twelve pairs of programs scheduled for 1949-50. Guest conductors will be Vladimir Golschmann, Bruno Walter, Georges Enesco, Charles Munch, and Rafael Kubelik.

Among the soloists are Rudolf Serkin, William Kapell, and Nicole Henriot, pianists; Francis Poulenc, composer-pianist; Zino Francescatti, violinist; William Primrose, violist; and Pierre Fournier, cellist. The series will close with a performance of Bach's Mass in B minor, on April 25 and 26.

Conductors for the summer concerts at the Mount Royal Chalet were Mr. Defauw, Mr. Golschmann, Sir Ernest Macmillan, and Wilfred Pelletier.

G. P.

Concert Division
W. COLSTON LEIGH, Inc.
521 FIFTH AVE.
NEW YORK 17, N. Y.

CAROL BRICE

Contralto

de MENASCE and REYES

Sonata Recitals

DANIEL

ERICOURT

Pianist

ELENA IMAZ' INTERNATIONAL DANCE TRIO

AMPARO

ITURBI

Pianist

FREDERICK

JAGEL

Tenor

Metropolitan Opera Assn.

ALEXANDER

KIPNIS

Bass-Baritone

Concert Division
W. COLSTON LEIGH, Inc.
521 FIFTH AVE.
NEW YORK 17, N. Y.

RAY LEV

Pianist

ESTELLE LIEBLING SINGERS

Four Girls And A Baritone

LUCILLE

MANNERS

American Soprano

BIRUTA

RAMOSKA

Soprano

ANGEL

REYES

Violinist

KENNETH

SPENCER

Basso

JASCHA

SPIVAKOVSKY

Pianist

EARL

WILD

Pianist

Hollywood Musical Presents Much Publicized Young Tenor

THE new musical film entitled *That Midnight Kiss*, which opened at the Capitol Theatre on Sept. 22, departs little from the conventional Hollywood formula, but nevertheless serves its turn by introducing a young tenor, Mario Lanza, who emerges from the stereotype with considerable impact. Called on to sing arias (*Una furtiva lagrima*, from Donizetti's *L'Elisir d'Amore*, and *Celeste Aida*), a duet from *Lucia di Lammermoor* (with Kathryn Grayson), and three songs, Mr. Lanza reveals a command of style and a voice that is sweet and flexible. His personality is pleasant and ingratiating. Cast as an Italian-American who gives up his ambitions to sing and becomes a truck driver, he is re-enacting incidents from his own life, which Metro-Goldwyn-Mayer considered interesting enough to dramatize. At one period, he worked as a piano mover in Philadelphia, and it is said that he was overheard singing by William K. Huff, director of the Philadelphia Forum, while helping to move pianos into the Academy of Music for a concert by the Boston Symphony. Mr. Huff arranged for him to sing for Serge Koussevitzky, who invited him to study at the Berkshire Music Cen-



Mario Lanza sings an aria with a symphony orchestra in *That Midnight Kiss*.

ter. After service in the Army, the tenor pursued a career which eventually led him to Hollywood, and recording and managerial contracts.

In the film, he is discovered by a rich girl, whose grandmother has started an opera company in Philadelphia just to give the girl a chance. The tenor also gets his chance, and after the usual predictable complications of a Hollywood plot, all ends happily, with the young couple singing the finale in an elaborate stage production. That the opera they are singing is based on Tchaikovsky music (will that vein never be exhausted?), while the rehearsals have all been devoted to *Lucia di Lammermoor*, is one of the improbabilities that forbid music lovers taking such films seriously. It also seems unlikely that the full-time conductor of a symphony orchestra (José Iturbi) would undertake to be impresario and conductor of an opera company in the same season, but Mr. Iturbi manages to do it all and have time left over to patch up a lovers' quarrel. The pianist plays and conducts portions of the Liszt E flat and the Tchaikovsky B flat minor concertos during the course of the story, and also appears with his sister, Amparo, in a two-piano arrangement of Chopin's Revolutionary Etude.

Other members of the cast are Ethel Barrymore, as the grandmother, Jules Munshin, whose antics as a company manager would leave any group of musicians more surprised than pleased, and Thomas Gomez, as a ridiculous operatic tenor. The title, *That Midnight Kiss*, obviously came out of the rows of rubber stamps bearing the words Love, Moon, Kiss, Dreams, Day, Night, Midnight and Song. One of the most successful aspects of the picture is its Technicolor, which is subtly and imaginatively used. Q. E.

Many Artists Appear In Cape Town Concerts

CAPE TOWN, SOUTH AFRICA. — Artists who have appeared here recently include Claudio Arrau, pianist; Tito Schipa, tenor; Erna Sack, soprano; Eduardo del Pueyo, pianist; and Lili Kraus, pianist, who presented an all-Beethoven program. Mr. Arrau was soloist with the Cape Town Orchestra, conducted by Enrique Jorda, in Beethoven's Piano Concerto in G major, and Weber's *Konzertstück* in F minor.

BEATRICE MARX

Szell Opens His Third Cleveland Orchestra Season

CLEVELAND.—The 32nd season of the Cleveland Orchestra—its third under the musical direction of George Szell—began with concerts on Sept. 29 and Oct. 1. Bruno Walter, Dimitri Mitropoulos, and William Steinberg will be guest conductors during the season. Soloists will include Rudolf Serkin, Robert Casadesu, Artur Schnabel, Eugene Istomin, Byron Janis, Leonard Shure, and Clifford Curzon, pianists; and Joseph Szigeti, Ginette Neveu, Isaac Stern, and Szymon Goldberg, violinists. Josef Gingold, concertmaster, and Jacob Krachmahn, assistant concertmaster, will also appear as soloists. The Singers' Club of Cleveland, conducted by Robert M. Stofer, will participate in a program celebrating the Goethe bicentenary.

A total of 24 pairs of concerts will be given during the season, ending on April 22. The 200th anniversary of the death of Bach will be observed by performances of several works, and Bruckner's Third Symphony will be given its first Cleveland performance in commemoration of the 125th anniversary of the composer's birth.

The series of 22 Pops concerts given at the Public Auditorium by the Cleveland Summer Orchestra, under Rudolph Ringwall, came to a close on Aug. 27. Two local artists—Gloria Godfrey, soprano, and Ernest Kardos, violinist—were the final soloists. Audiences at the concerts, which began on June 4, sometimes numbered nearly 7,000. Guest artists included Boris Goldovsky, Alec Templeton, Beryl Rubinstein, Arthur Loesser, Jesús María Sanromá, Eunice Podis, and Dorothy Humel, pianists; Whittmore and Lowe, and Morley and Gearhart, duo-pianists; Tossy Spivakovsky, violinist; Frances Yeend, and Vivian Della Chiesa, sopranos; Nan Merriam and Martha Lipton, mezzo-sopranos; Charles Kullman and Christopher Lynch, tenors; Lawrence Tibbett, Mac Morgan, and John Tyers, baritones; and Larry Adler, harmonica player.

ELEANOR WINGATE TODD

Music Performance Fund To Begin Education Program

LOS ANGELES.—The Music Performance Trust Fund will begin its program with a series of chamber music recitals in the Los Angeles Museum of Art, from Oct. 2 through November. The fund was created by the phonograph record manufacturers and electrical transcription manufacturers of the United States and Canada in co-operation with the American Federation of Musicians. Concerts will be given by the American Art Quartet, the New Art Piano Quartet, the Hollywood String Quartet, the Waldo Latin-American String Quartet, the Madrigal Singers of the University of Southern California, the Seidel String Quartet, and the Wade String Trio.



Lawaune, for five years featured dancer with Katherine Dunham, has joined Talley Beatty's Tropicana dance group.

Little Orchestra Adds Newark Series

The Little Orchestra Society will begin its third eight-concert series in Town Hall on Oct. 24. The society will also initiate a new four-concert series in the Mosque Theatre in Newark, to be given under the auspices of the Griffith Music Foundation. The series, beginning on Jan. 8, will be composed of concerts by Marian Anderson, Italo Tajo, Isaac Stern, and Artie Shaw. Due to the scheduling of the Newark series, the orchestra's series in the Brooklyn Academy of Music has been reduced from eight to four concerts. The society's Town Hall schedule includes as guest artists Luboshutz and Nemenoff, duo-pianists, on Oct. 24; Benjamin Britten, composer and pianist, and Peter Pears, tenor, on Nov. 7; Orazio Frugoni, pianist, on Nov. 28; Guiomar Novaes, pianist, on Jan. 9; Italo Tajo, bass, on Jan. 30; Artie Shaw, clarinetist, on Feb. 20; and Isaac Stern, violinist, on March 13. On Dec. 12, the society will present Handel's *Israel in Egypt*, with the Westminster Choir, Alice Howland, Genevieve Rowe, Ernest McChesney, and William Wilderman participating. All programs will be conducted by Thomas Scherman.

Nine Major Piano Works Planned for Biro Concerts

Sari Biro, pianist, will present seven concertos, Franck's *Symphonic Variations*, and the New York premiere of Leon Weiner's *Concertino* in a series of three programs, to be given at Carnegie Hall on Oct. 8, Nov. 5, and Dec. 3. She will be accompanied by an orchestra conducted by Emanuel Vardi. The programs will include Beethoven's Concerto No. 4; Menotti's Concerto in F major; Tchaikovsky's Concerto No. 1; Mozart's Concerto in C minor, K. 491; Chopin's Concerto No. 1; Rachmaninoff's Concerto No. 3; and the New York premiere of Milhaud's Concerto No. 2.

BERNARD R. LABERGE Inc.

119 West 57th Street
New York 19, N. Y.

includes
For Season - 1949 - 1950

HUNGARIAN QUARTET

THE MANNES TRIO

Leopold Mannes Vittorio Brero Luigi Silva
Piano Violin 'Cello

PASCAL QUARTET

LUCIE BIGELOW

ROSEN

Thereminist

LUIGI SILVA 'Cellist

ALEXANDER UNINSKY Pianist

F. Tucker van Klooster presents:

Mme. Jeannette Ysaye

well-known violinist

F. TUCKER VAN KLOOSTER

personal representative

137 East 35th Street, N. Y. C. 16, N. Y.

Murray Hill 6-7756

"Career Building and
Complete Personal Representation for the Musical Artist"

RADIO ROUNDUP

By QUAINANCE EATON

THE news that Standard Oil of New Jersey is not renewing its sponsorship of the New York Philharmonic-Symphony this fall brings into sharp relief a West Coast pattern of sponsorship for good music which has been in existence for two decades. The faithful sponsor in the West is Standard Oil of California. The circumstances that have ensured long life for the Standard Hour and its younger partner, the Standard School Broadcast, apparently do not exist in the East. Perhaps California weather has something to do with it; at any rate, a climate for the presentation of good music has been maintained, unclouded by the smog of commercialism. Twenty-three years and 1,172 performances (with no commercials) after the day—Oct. 24, 1926—on which Alfred Hertz and the San Francisco Symphony played the first Standard Hour, this year-round Sunday broadcast can point to impressive achievements. Eighty-one conductors have directed fifteen different orchestras. Hundreds of artists—famous names of music and gifted youngsters discovered under Standard auspices—have appeared as soloists.

To those who deplore the abandonment of nearly all educational music by the networks in the East, the Standard School Broadcasts, initiated two years later than the Standard Hour, are almost more important. Since Oct. 18, 1928, when the new venture reached only the 72 schools then equipped with radios, some five million children in five thousand public, private, and parochial schools have listened to these broadcasts. Originally the textbooks were chosen from existing materials. By now the series has developed its own teachers' manuals, carefully and handsomely designed, and issued in an edition of 20,000 copies.

The first broadcasts were focussed upon European music. As the years have passed, more and more attention has been given to the music of our own country; the present series is entitled *A Music-Map of America*. From the beginning, the co-operation of school authorities was sought. Many schools and colleges were so impressed by the potentialities of the project that committees were organized, up and down the coast, for advisory and study purposes. An innovation this year is the recording of the programs on tape, to provide a convenient timing for more schools.

Adrian Michaelis, the program director, has been a prime mover in the series since the beginning. A clerk in the office of the vice-president who first thought up the idea, Mr. Michaelis "grew into his job." Since 1938, he has been assisted by Cecile Creed, field representative for Standard School Broadcasts.

In 1946, Mr. Michaelis made a survey of the listeners to the Standard Hour. About 8,000 responded. A majority preferred what was called "light symphonic music," with light opera, major symphonic works, and waltzes close runners-up. Following these, in descending order of popularity, were familiar overtures, grand opera, new symphonic works, motion picture scores, and American songs. Some element of each classification has been retained in some portion of the year's programs, which are now scheduled as follows: From November through April, symphonic programs are presented by the West Coast orchestras (this year the reorganization of the Portland Symphony came too late, and only the San Francisco, Los Angeles, and Seattle orchestras are represented); in May and June, a spring season is broadcast from Hollywood, with a special orchestra, conducted until this year by

the late Henry Svedrofsky; in July, the hour moves to San Francisco for a summer series with its own orchestra; during the San Francisco Opera season, an operatic hour is provided by Gaetano Merola, artistic director of the opera company, and various singers.

The tailoring of programs to mixed states constitutes a weakness of the series, from a critical point of view. Fortunately, policy forbids repeating any work within a three-month period; otherwise the list would be heavy with the *William Tell* Overture, the *Blue Danube* Waltz, Schubert's *Unfinished Symphony*, Tchaikovsky's *Nutcracker Suite*, and Beethoven's *Fifth Symphony*. New music is presented occasionally. In August, George Antheil's *Fifth Symphony* was given its radio premiere in a program designed as a gesture to the Music Teachers National Association convention. Works by Copland, Barber, Taylor, Harris, Still, and Grofé have also been heard, and arrangements of motion-picture scores sometimes find a place in the programs. John Grover is the announcer-commentator who has been associated with the program for many years.

A STRIKING contrast to the Standard programs, with their yearly budget of about \$500,000, is provided by a modest little station in Berkeley, Calif. KPFA, an FM station in the Bay area, subsists entirely on subscriptions from listeners. With a daily six-hour schedule of music, discussions of public affairs, drama, and children's programs, the station has made a considerable impression in the Berkeley region. The going is precarious just now, but the young people in charge insist that increasing subscriptions show a real desire for this type of uncommercial radio. While I was on the West Coast, I heard an interview with Virgil Thomson and a two-hour program of his works. A similar program of Henry Cowell's music had been presented a week earlier. It is the station's policy to "meet the composer" whenever possible. Spencer Barefoot arranges the live concerts, and local talent is utilized for young artists' programs. Selected recordings and commentaries are presented throughout the week. Station WQQW, in Washington, D. C., offers something of a parallel to this listener-supported project; its symphonic hour was saved from dissolution a few years ago by contributions from those who were unwilling to lose it.

WITH the New York Philharmonic-Symphony returning to a sustaining basis, the elaborate intermission features of last season have been dropped, and James H. Fassett, supervisor of CBS serious music, will be intermission commentator. In connection with the CBS Symphony summer series, Mr. Fassett arranged and participated in a series of green-room talks. The summer series ended on Oct. 9 with an all-Wagner program conducted by Bernard Herrmann, with Eileen Farrell, soprano, as soloist. Mr. Herrmann has been re-engaged for three years as the network's conductor. He was in charge of all summer programs except those conducted by Anthony Collins, on Sept. 18 and 25, and Alfredo Antonini, on July 10 and Aug. 21. Notable events of the summer were the radio premieres of Stravinsky's *Orpheus*, on Aug. 28, and Vladimir Dukelsky's *Ode to the Milky Way*, on Oct. 2.

Arturo Toscanini returns to the NBC Symphony on Oct. 29. Until then, Milton Katims, associate conductor, is in charge of the October concerts. He also conducted the Sept. 17 program. Walter Ducloux con-



Cal-Pix

Listening in the control room at a Standard School Broadcast attended by San Francisco Bay district school children are Cecile Creed, the field representative; Mrs. Margaret Wahlborg, script writer; George Snell, former NBC producer; Adrian Michaelis, program manager; and George Dewing, a technician

ducted on Sept. 10 and 24; the first of these broadcasts marked the return to Saturday evenings at 6:30, EST, after a summer of sponsorship on Sundays by United States Steel.

Marking his 25th year in radio on the ABC Carnegie Hall program on Sept. 27, Frank Black opened the second year of this program. Margaret Truman, soprano, will make her only New York appearance and her only radio broadcast of 1949 in the Carnegie Hall hour on Dec. 20.

Returning to the NBC network on Oct. 3 (except WNBC) at 1:00 p.m., EST, was the series of Boston Symphony rehearsals, which caused favorable comment last season. Charles Munch is the new conductor, succeeding Serge Koussevitzky. . . . A new program featuring Sigmund Spaeth, *At Home With Music*, began on ABC on Oct. 1, at 10:00 a.m., EST. Mr. Spaeth, who is radio chairman for the National Federation of Music Clubs, will use that organization's artist winners as soloists, and will also play records and discuss them.

THE historic occasion when Enrico Caruso sang a bass aria has been brought back into prominence by the discovery of a recording of Colonne's song from the last act of Puccini's *La Bohème*. After a search of two years, Wally Butterworth, who conducts an ABC program called *Voices That Live*, found a copy of the record in the possession of Dr. Mario Marafioti, a friend of Caruso's, and formerly physician of the Metropolitan Opera. Mr. Butterworth bought the record, and returned it to the RCA Victor files, where a new master was made. It is now released under the RCA Victor label, and will be sold by Mr. Butterfield exclusively.

The circumstances of Caruso's performance were quite dramatic. In the fourth act of a *La Bohème* performance given by the Metropolitan in Philadelphia in 1916, Andrés de Seguro, the Colonne, suddenly whispered to his colleagues on the stage, "I've lost my voice!" Caruso, singing *Rodolfo*, told him merely to mouth the *Coat Song*. When the time for the aria arrived, the tenor turned his back to the audience and sang the entire aria in the bass range, while De Seguro mimed and postured. The audience was not aware of the substitution. Persuaded by his colleagues to record his performance, Caruso allowed only four copies to be pressed, and insisted that the master be destroyed, because, as he jokingly put it, "I don't want to ruin the bass business."

The reverse side of the record contains an introduction by Mr. Butterworth and a description of the event

JACK ADAMS & Co.
11 West 12nd Street, New York
A Personalized Management of
Distinguished Artists

GUOMAR NOVAES
"World's greatest woman pianist."

MARJORIE LAWRENCE
"Greatest Living Dramatic Soprano"

EUGENE CONLEY
"One of the greatest tenors we have ever heard."

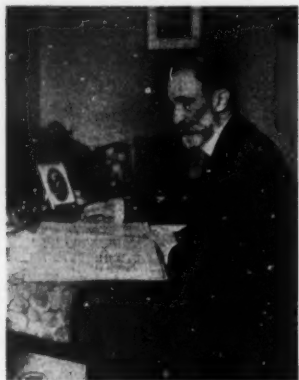
EUNICE PODIS
"Dynamic" American Woman Pianist

DAVID BLAIR McCLOSKEY
Baritone
Syracuse University
Summer Opera School, Kingston, Mass.

ELLA GOLDSTEIN
Palestinian Pianist

HENRI RABAUD

PARIS.—Henri Rabaud, composer, conductor, and educator, died here on Sept. 12, at the age of 75, after a long illness. He was born in Paris on Nov. 10, 1873, the son of a cellist, Hippolyte Rabaud. He was educated at the Paris Conservatoire, where he studied composition with Jules Massenet. In 1894 he was awarded the Prix de Rome, and in the following year completed the score of the first of his two symphonies. In 1908 he joined the staff of conductors of the Paris Opéra, and in 1914 he was named chief conductor. In 1918, he



Henri Rabaud in 1919, when he was conductor of the Boston Symphony

accepted an invitation to succeed Karl Muck as conductor of the Boston Symphony, a post he held for only a single season, 1918-1919. Returning to France, he became director of the Paris Conservatoire in 1920.

Rabaud's two best known works are the symphonic poem, *La Procession Nocturne*, and the Oriental operatic comedy, *Marouf, Savetier de Caïre*. The premiere of *Marouf*, at the Opéra-Comique on May 15, 1914, was an immense success, and the opera has retained its popularity in France up to the present time. The first American performance, at the Metropolitan on Dec. 1917, was less successful, despite the presence in the cast of Giuseppe de Luca in the title role and Frances Alda as Princess Saameddine. In subsequent years, however, the opera—with Mario Chamlee, Yvonne Gall and Léon Roithier in the cast—became one of the most popular perennial items of the summer repertory at Ravinia Park, Ill. The Metropolitan revived *Marouf*, again without success, in the 1937 spring season. Rabaud wrote four other operas, of which *La Fille de Roland* won the best reception. The list of his works also includes an oratorio, *Job*, a variety of orchestral pieces, a string quartet, cello and piano pieces, and a cello method.

HERMAN DE GRAB

Herman De Grab, a member of the piano faculty of the Mannes Music School, died at his home recently after a short illness. Born in Prague, Mr. De Grab received a Ph. D. from Heidelberg University and an LL.D. from the University of Prague. He became known as a harpsichordist and music critic in Prague, and came to this country in 1938. For a time thereafter, he and his wife operated Music House; he joined the Mannes faculty three years ago. His wife and a brother, Leo De Grab, survive.

JOHN FERGUSON TENNEY

John Ferguson Tenney, 68, trustee of numerous educational and philanthropic organizations, died at his New York home on Sept. 5. He was the husband of Gena Branscombe, composer and conductor, and formerly chairman for American music of the National Federation of Music Clubs. A native of Methuen, Mass., he was a graduate of Yale University and of the Harvard Law School. His wife and three daughters survive him.

Obituary

HENRY THACKER BURLEIGH

STAMFORD, CONN.—Henry Thacker Burleigh, baritone and composer, and for 52 years soloist in St. George's Episcopal Church, in New York, died here on March 12, at the age of 82.

Born in Erie, Penna., Mr. Burleigh worked at various jobs as a young man—as an elevator boy, deck-hand on lake boats, and wine-boy in the Grand Union Hotel, in Saratoga. His interest in singing was encouraged by his mother. His musical education was largely received at the National Conservatory, in New York, to which he was given a scholarship through the influence of the mother of Edward MacDowell. A friendship grew up between Mr. Burleigh and Antonin Dvorak, who was director of the conservatory; Dvorak was fascinated by the Negro spirituals that the student sang for him, and there has been much conjecture as to how much of the thematic material in *From the New World* was supplied by the young American.

Mr. Burleigh came to New York in 1892, and hearing that there was a vacancy in the choir at St. George's Church, applied for it; he won the position over nearly sixty other applicants. He sang Faure's *The Palms* on every Palm Sunday thereafter for 52 years.

As a composer, Mr. Burleigh is known not only as an arranger of spirituals but as a writer of original songs. The late John McCormack sang his *Little Mother of Mine* for a number of seasons; and Jean, My Jean, with *Eyes of Light* was also very popular. In 1930, he received the William E. Harmon Award for distinguished achievement. He sang often in the home of the late J. P. Morgan, and, by request of the financier's family, was soloist at his funeral. In 1944, on his fiftieth anniversary as a member of the choir at St. George's, he was given a reception at which he was presented with a scroll and a check for \$1,500 by Bishop William T. Manning. From 1900 to 1925, he was also soloist at Temple Emanu-El. A son, Alston Burleigh, and a grandson survive.

KATE S. CHITTENDEN

Kate S. Chittenden, teacher of piano, died at her New York home on Sept. 16, at the age of 93. Born in Hamilton, Ontario, she came to New York in 1873. For 31 years, ending in 1930, she was head of the piano department at Vassar College. From 1900 to 1903, she served as dean of the Institute of Applied Music. She was also organist and choir director of the Calvary Baptist Church for 27 years. Miss Chittenden was the first woman lecturer for the New York city board of education, a position she held from 1892 to 1919. She was a charter member of the MacDowell Club and of the American Guild of Organists.

LEO A. PAALZ

CINCINNATI.—Leo A. Paalz, 71, pianist and member of the faculty of the Cincinnati Conservatory of Music for the last 38 years, died of a heart attack recently. A charter member of the Bach Society of Cincinnati, he served as organist of St. John's Unitarian Church. He was director, trustee, and treasurer of the conservatory. His wife, a son, four sisters, and a brother survive.

YERVANT P. ISKENDERIAN

LOS ANGELES.—Yervant P. Iskenderian, 45, Armenian tenor, noted for his knowledge of Armenian folk and liturgical music, died recently. He was intimately acquainted with the style of Gomitas Vardapet, father of the Armenian folk-song. He is survived by his parents, a brother, and a sister.

ROSA OLITZKA

CHICAGO.—Rosa Olitzka, contralto, member of the Metropolitan Opera Company from 1895 to 1897, and from 1899 to 1901, and later of the Chicago Opera, died at her home here on Sept. 29. She was the wife of Boris J. Sinai, an insurance executive.

Mme. Olitzka was born in Berlin on Sept. 6, 1873, and made her debut, in Brno, in Faust. After singing at Covent Garden, she made her debut at the Metropolitan on Nov. 30, 1895, as Siebel, in Faust. During her years at the Metropolitan, she appeared as Brangaene, Azucena, Ortrud, Siebel, Frédéric, and as Urbain, in Les Huguenots. She was the Erda in the performance of Siegfried, on Dec. 30, 1896, in which Nellie Melba sang her single performance as Brünnhilde; Jean and Edouard de Reszke and David Bispham were also in the cast. She was the Third Boy in the first Metropolitan production of Mozart's *The Magic Flute*. She sang with the Chicago Opera in 1910. Mme. Olitzka's nephew, Walter Olitzki, a member of the Metropolitan since 1939, died in Los Angeles last August.

FRANK CROXTON

Frank Croxton, 71, one of New York's best-known choir basses for more than forty years, died in a nursing home on Sept. 5. Born in Paris, Ky., Mr. Croxton appeared in concert, oratorio, and opera. He was soloist for 25 years at the old Brick Presbyterian Church, and, later, for fifteen years, at the Collegiate Church of Saint Nicholas. He resigned the latter position two years ago. His wife and four sons survive.

PIERRE MATHIEU

Pierre Mathieu, 61, for many years solo oboist of the New York Symphony and the St. Louis Symphony, and teacher at the Juilliard School of Music, died in New York in August. Born in Paris, he came to this country in 1919, at the invitation of Walter Damrosch.

ALDA ASTORI

Alda Astori, pianist and teacher, died in a New York hospital in Sept. 9, after a brief illness. A native of Florence, Italy, she first came to this country in 1924.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY ACTS OF MARCH 3, 1933, AND JULY 2, 1946.

OF MUSICAL AMERICA, published semi-monthly from November to January, inclusive, and April, and monthly February, March, May to October, inclusive, at New York 19, N. Y., for October, 1949.

STATE OF NEW YORK }
COUNTY OF NEW YORK } ss.:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Majeski, who, having been duly sworn according to law, deposes and says that he is the Publisher of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publishers, John F. Majeski, John F. Majeski, Jr., 113 West 57th Street, New York.

Editor, Cecil Smith, 113 West 57th Street. Managing Editor, John F. Majeski, Jr. Business Manager, None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned

HENRIETTA SCHUMANN

PHILADELPHIA.—Henrietta Schumann, pianist, died in a hospital here on Sept. 19, at the age of 39. Born in Russia, she first studied piano with her father, Ilya M. Schumann, and made her debut at the age of eight. In 1917, shortly after the Russian Revolution, she came to this country, with her parents, and made her first public appearance here with the Rochester Philharmonic. She subsequently appeared with various orchestras and on radio programs. The pianist is survived by her husband, Thomas H. Barker, a textile manufacturer; a daughter, Bonnie; and her parents.

SAMUEL A. BALDWIN

Samuel A. Baldwin, 87, died in a New York hospital on Sept. 15, after a long illness. Born in Lake City, Minn., on Jan. 25, 1862, he began his musical studies in Saint Paul; from 1880 to 1884 he studied in Dresden, taking piano with Nicode, organ with Merkel, and composition with Willner. After his return to the United States, he filled important church positions in Chicago and Saint Paul, and also conducted choral societies. Moving to New York in 1895, he became organist of the Chapel of the Intercession, and later of Holy Trinity, in Brooklyn. In 1907, he was appointed professor of music at the College of the City of New York, where his public recitals on an organ built under his direction became famous. His compositions included a symphony, orchestral pieces, a cantata, and many works in smaller forms. He was a founder and former warden of the American Guild of Organists. He is survived by his wife and son.

ELBRIDGE PITCHER

BELFAST, ME.—Elbridge Pitcher, singer, conductor, and teacher, died here recently. He was for a number of years director of music in the public schools of Belfast and Auburn, and had conducted choruses in Bangor and Pittsfield as well as singing in light opera. He was for two years president of the Eastern Music Educators Conference.

WALLACE McPHEE

WILTON, CONN.—Wallace McPhee, instructor at the School of Sacred Music of the Union Theological Seminary, died here on Aug. 10. He had served as organist and choir director of the first Baptist Church of Montclair, N. J.

by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Musical America Corp., 113 West 57th Street, New York.

John F. Majeski, 113 West 57th Street. John F. Majeski, Jr., 113 West 57th Street. Kenneth E. Cooley, 113 West 57th Street. Walter Isaacs, 113 West 57th Street.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in case where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stocks and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN F. MAJESKI.

Sworn to and subscribed before me this 30th day of September, 1949.

JOSEPH MORTON.

[SEAL] Notary Public. (My commission expires March 30, 1951.)

Piano Music For Four Hands: A Forgotten Treasure-House

By MICHAEL FIELD

NO other category of musical performance has made so conspicuous an advance in popular appeal within recent years as has ensemble piano playing. A multiple keyboard combination is almost certain to be listed on nearly every concert series in the country, and ensembles of two or more pianists are among the most heavily booked attractions on the rosters of the major artist management.

With the spread of concert series to most American cities and towns through Community and Civic organized audience plans, the piano ensemble was bound to achieve new popularity for purely commercial reasons. When selling large numbers of subscriptions is the problem, what better lure can there be than the promise of two or more performers for the price of one? And the possibility of satisfying both sections of the public at the same time, through the sponsoring of male-female duos and mixed quartets, has not been overlooked by astute local impresarios and concert committees. Nor has the fact been overlooked that newcomers to the concert hall find piano programs of serious music easier to take if there is the double visual interest of two or more performers engaged in digital pyrotechnics—a factor that has made the piano ensemble a particular favorite before the motion picture and television cameras. The piano ensemble has likewise provided a solution for the problem of the local concert manager who finds seats in the right-hand side of his auditorium difficult to sell for the concerts of even the finest of solo keyboard artists.

These extra-artistic considerations have led to a regrettable emphasis on the stunt values of ensemble piano performance, and to a tendency on the part of many to regard the combination of two or more pianos either as a means of dressing-up for novelty appeal music conceived originally for the solo instrument, or as a means for more economical presentation of works intended for orchestra. The piano quartet and the so-called piano orchestra, lacking a literature of their own (and, in fact, and sufficiently individual sonorities, other than the purely quantitative, to warrant such literature) cannot be regarded as having much claim to artistic legitimacy. But it is decidedly inaccurate to regard four-hand piano playing, whether at one or two pianos, in the same light.

THE status of four-hand keyboard music as a legitimate art form has been recognized for nearly four centuries. Even more important than this traditional recognition is the fact that the special ranges of sonority and tonal effect possible to the four-hand keyboard ensemble—greater, and markedly different, from those possible to a single pair of playing hands—has challenged the creative ingenuity of great composers of every school, so that there exists a wealth of four-hand keyboard compositions that rank with the finest contributions to the solo repertoire.

To bring home to teachers and students of the piano, as well as to the piano-music public, the fact that, from a purely artistic standpoint, four-hand piano playing fully justifies the popularity it now enjoys, and to make clear that the challenge that it offers to the interpretative and creative genius of today and tomorrow, Vera

Appleton and I have undertaken to present during the current season a series of three New York recitals called Two Pianos through Four Centuries. The programs have been planned as a survey of original four-hand keyboard music, from the earliest known compositions for virginals and clavichords through the works of Stravinsky, Hindemith, Bartók, and other outstanding contemporary composers. We limited ourselves to piano or other keyboard music originally written for four hands. We included in each program duets on a single instrument, in addition to works for two instruments, with and without instrumental accompaniment.

In preparing these three programs we were never deterred by a lack of available material. The problem was rather one of judicious elimination, if representative sampling of the great keyboard music of the classical, Romantic, and modern eras was to be confined within the time limits of single evenings. Furthermore, if the programs were to hold the interest of heterogeneous audiences, it was necessary to choose works with elements that would balance each other. Thus it was necessary to omit many compositions of greater importance and scope than some that were included.

For the special purposes of this series, transcriptions, were, of course, ruled out. It is not that transcriptions do not merit a place in the duo-pianists' repertoire—if they have artistic integrity of their own. Such integrity is not gained by merely adding a second piano part for accompaniment or for makeshift orchestral effect. Busoni's Duetto Concertante after Mozart, for two pianos, based on the third movement of the F major Piano Concerto, is an example of a transcription that compares favorably in artistic stature with its original. Another notable instance in which an orchestral work has been translated into the two-piano idiom with independent artistry is Ravel's two-piano version of Debussy's three Nocturnes, the first of which, Fêtes, is unique in its realization of the fullest potentialities of two-piano sonority. Brahms' Sonata for Two Pianos (based on his F minor Quintet) and Max Reger's arrangement of Bach's Goldberg Variations (which eliminates the problem of producing on a single keyboard effects that the composer conceived in terms of the double manual harpsichord) likewise have a valid claim to recognition. But it is as manifestly absurd to consider transcriptions, good or bad, as the final objectives of ensemble playing as to consider the playing of transcriptions for one piano the final objective of solo playing.

IT would be equally preposterous, of course, to assert that there is as much great original music available for the piano duo as for the piano soloist. Here we see the law of supply and demand in operation. Beethoven, Chopin, and Liszt wrote great works for the single piano, because Beethoven, Chopin, and Liszt were themselves virtuosos, and because the times in which they lived were times of great solo piano virtuosos. Throughout musical history there is repeated over and over again this pattern relating creative output to performing outlet, and it applies no less in the field of four-hand music.

The notable contributions of the various Bachs to the four-hand repertoire were occasioned by a desire of Johann Sebastian and his sons to play duets within the family circle. Cle-



Michael Field and Vera Appleton prepare for their three-program Town Hall series, in which they will explore the neglected repertoire for two pianists

menti enjoyed performing in public with his great pupil, John Field, and thus wrote seven duet sonatas and two sonatas for two pianos which, though little known or played today, are masterpieces of their kind. The Mozart works, which are the bedrock of the two-piano repertoire, came into being as a result of the composer's joint concerts with his sister Nannerl;—the case was similar with the four-hand works written by Mendelssohn for himself and his sister, Clara Schumann's performances with Brahms and Mendelssohn inspired four-hand composition by all three composers, while in modern times the long list of popular Rachmaninoff duos may be attributed to Rachmaninoff's joint concertizing with Siloti and others. Even Stravinsky's experimentation in the two-piano form, which led to the daring new concept of four-hand playing in his great Concerto per Due Pianoforte Soli, undoubtedly was motivated by the composer's desire to introduce his son as co-performer.

Today's prolific outpouring of four-hand keyboard music, and the advancements made by Hindemith, Bartók, Milhaud, Martinu, Poulenc, and others in developing the hitherto latent percussive potentialities of the medium, are directly related to the appearance on the contemporary scene of a substantial number of outstanding performing teams. In fact, considering that the piano team as we now know it—two artists forswearing solo work and dedicating themselves exclusively to ensemble careers—is a comparatively recent development, the volume of literature is all the more impressive.

IN another sense, too, the scarcity of players making a full-time career of ensemble playing in the past has affected the availability of literature today. For, as the works of the earlier masters went out of print, the lack of need for a working repertoire eliminated the need for their being re-issued. Thus many four-hand masterworks of the classical and Romantic eras may be found today only through exhaustive library and museum research. The reluctance of most performers to expend the time and energy for such research, and their readiness to follow the path of least resistance, allow the myth of the repertoire's limitation to persist, while audiences at two-piano concerts hear over and over again the same few standard compositions, coupled with occasional first performances of modern works chosen for their news-making value, and a liberal dispensation of transcribed trivia.

Excluding such an inconsequential collector's item as Giles Farnaby's Piece for Two Virginals, which came to our attention in going through the

Fitzwilliam Virginal Book, and which we chose to open our New York series because it has a certain historical interest as the first published work for two keyboard instruments, our researches have led to several significant four-hand piano works, pre-dating even Bach, that seemed eminently meritorious of study and performance. There are, for example, numerous sonatas by Bernardo Pasquini, the light of the Sixteenth-Century Roman school; and several charming suites by François Couperin, which, though not generally considered two-piano works, were noted by Couperin himself as ideally suited for double-keyboard performance. Johann Sebastian Bach has left us two great concertos for two pianos, (the one in C major with a fugue equalling in breadth and grandeur any other written by Bach) as well as two Fugues for Two Clavichords, in The Art of the Fugue, and his own transcription for two pianos of the famous D minor double Violin Concerto. Likewise too long neglected are the works of three of Bach's sons—such important compositions as two Sonatas for Two Pianos, by Johann Christian Bach; a sonata and concerto by Wilhelm Friedmann Bach; and Carl Philip Emanuel Bach's two Concertos for Two Pianos.

IT is in Mozart that we find the real beginnings of the two-piano sound, with an additional qualitative dimension, and with the interlocking of voices and antiphonal effects that were to be further developed by Chopin, Liszt, and Schumann, and brought to culmination in the writings of Saint-Saëns and Debussy. Yet of all the exquisite four-hand works of Mozart only two—the E flat Concerto and the D minor Sonata—are included in today's active repertoire. Such works as the four sonatas for two pianos (comparable to any of Mozart's solo piano sonatas), the two Fantasies, the G major Variations, and two fugues (one for two pianos, and one for one piano, four hands) are virtually ignored.

Carl Maria von Weber has left us fuguetas and various other four-hand works that should reward the explorations of the adventurous ensemble pianist. Nor have duo-pianists begun to evaluate the richness of Beethoven's contribution in his four-hand Sonata in D, the two sets of four-hand variations, and the marches.

Buried in a German museum is the manuscript of a two-piano concerto by Mendelssohn, which a descendent of the composer commended to us as representative of his finest writing, and of which we are currently endeavoring to secure copies. Yet even the numerous published Mendelssohn works for four hands are virtually

(Continued on page 36)

SOLO ALBERTI
"TEACHER OF SINGERS"
VOICE TECHNIC, COACHING IN
OPERA — CONCERT — ORATORIO
Hotel Ansonia, Broadway & 73rd St.
New York 23. SU 7-1514

LUIGI APPARETI
Concert Accordionist - Teacher
Member Faculty Gotham School of Music
31 W. 89th St., N. Y. C. TR 4-9516

**THEODORE
ARNHEITER**
Voice Diagnostician—Vocal Instruction
48 E. 89th St., N.Y.C. SA 2-4537

LILI BARA
(From Vienna Academic)
TEACHER OF SINGING
Repertoire-Opera and Dramatic Coach
For Appointments:
373 Cent. Park W., N.Y.C. UN 4-5849

**MARGUERITE
BARR**
Teacher of Singing
Member of N.Y.S.T.A.
Phila.: 25 So. 17th Street
New York: Hotel Barbizon-Plaza

Harriot Eudora Barrows
Teacher of Singing
Steinway Hall, 113 W. 57th St., N.Y.C.
Circle 7-5079

JORGE BENITEZ
Voice Placement and Teacher of Singing
Highly endorsed by Emilio de Gogorza
250 W. 82 St., N.Y.C. TR 7-9453
Appointments made from 4 to 6 p.m.

ESTELLE BEST
Pianist-Teacher
352 E. 55th St., N.Y.C. PL 9-2807

LINA CALABI
PIANO TEACHER
Graduate St. Cecilia Conservatory,
Rome, Italy. Accompanist—sight sing-
ing—solfege. Perfect Italian diction.
200 W. 57 St., N. Y. CI 7-4185

ROY CAMPBELL
Teacher of Successful Singers
Stylizing for Radio,
Television and the Theatre.
607-08 Carnegie Hall, New York
Phone: Cir. 5-9784

Caputo Conservatory of Music
CAMILLE CAPUTO, Director
Faculty of Distinguished American and
European artists. Special Dept. for the Blind.
CARNegie HALL Annex
152 W. 57th St., N. Y. C. CI 7-5314

MARIA CARRERAS
Concert Pianist-Teacher
"Interpretative authority."
—N. Y. Herald-Tribune
Artist-pupils only
169 E. 78th St., N. Y. City BU 8-0311

ALBA CLAWSON
Teacher of Singing
Teacher of Ilona Massay, soprano
Frank Parker, Tenor
METROPOLITAN OPERA HOUSE STUDIO
1425 Broadway, N.Y.C. LO 5-3249

CORNELL of IOWA
Conservatory of Music
PAUL BECKHELM, Ph.D., Director
Centennial Celebration 1953
Home of the oldest May Music Festival
West of the Mississippi River
Mount Vernon, Iowa

SANDRO CORONA
Voice Teacher
39 W. 67th St., N.Y.C. EN 2-4370

**LEON
CORTILLI**
SINGER - Teacher of Singing
323 W. 83rd St., N. Y. TR 7-6755

EDUCATION in NEW YORK

Hunter College will offer a course in operatic conducting, to be given by Fritz Stiedry, as part of its evening adult education program. The school's opera workshop will perform a series of early operas, in English, under the direction of Josef Turnau and Otto Janowitz. Performances will be broadcast over radio station WABF (FM). Mozart's Bastien and Bastienne will be the first presentation in the series, on Oct. 12, and succeeding programs will include Bach's Peasant Cantata, Coffee Cantata, and Phoebus and Pan; Haydn's Der Spotliker; Pergolesi's La Serva Padrona; and Purcell's The History of Dioclesian.

The New School for Social Research has announced that Herbert Zipper, musical director of the Brooklyn Orchestra Association, will teach a fifteen-week Mozart opera course. Mr. Zipper is also organizing a student chorus.

The New York University Glee Club held a week-long training session at Pocono Crest, Penna., in preparation for its 67th season, to begin on Oct. 18.

The Juilliard School of Music extension division, in association with Town Hall, is sponsoring four short courses this fall. The courses, which will be given in Town Hall, include Contemporary Music, directed by Robert Tangeman; Piano Interpretation and Performance, directed by Joseph Bloch—both of these courses with guest artists; Song Interpretation, presented by Povla Frijs; and the Town Hall Chorus, conducted by Robert Hufstader.

Queens College has announced the promotion of Karol Rathaus from associate professor to full professor of music. The College Orchestra and choral society resumed rehearsals in September under John Castellini and Boris Schwartz, respectively. A performance of Handel's The Messiah has been scheduled for Dec. 16 and 17, with Joan Brainerd, Carol Brice, Robert Harmon and Myron Sands as soloists.

The YM and YWHA symphonic workshop, under the direction of Morris Levine, has begun its 32nd year of activity. The orchestra will present programs of works in the standard and contemporary repertoires.

The New York College of Music will offer a seminar on the cultural foundations of piano playing, conducted by Angela Weschler. The course is designed to familiarize students with the life and culture of many of the composers represented in the piano repertoire, and a comparative analysis

of representative musical selections with other contemporary art forms will be attempted.

The Chatham Square Music School began its thirteenth year in September. Samuel Chotzinoff is director, and Ruth L. Bergman is assistant director.

Carl Fischer, Inc., sponsored a Meet the Composers panel on piano teaching problems, on Sept. 22, in the Carl Fischer Concert Hall. Hilda Holt, Ada Richter, Maxwell Eckstein, Isadore Freed, and Stanford King made up the panel.

Jeanne Woolford, formerly of the faculty of the Eastman School of Music, has announced the opening of her New York studio for instruction in voice and diction, at 562 West End Ave.

Harriot Eudora Barrows, teacher of singing, will resume teaching at her New York Studio on Oct. 3, following the reopening of her Boston studio.

The School of the Dance and its Interrelated Arts, under the direction of Matti Haim, opened on Oct. 4. Miss Haim will teach dance technique, choreography, history and theory, and methods of teaching; John Cage has been scheduled to teach the second semester of a course in music; Richard Lippold will give a course in sculpture; and Albert Ledoux and Jerome Bengis will present a related course in poetry.

OTHER CENTERS

The Peabody Conservatory of Music will sponsor a Chopin Memorial Festival, beginning on Oct. 21 with an all-Chopin program by Solomon, English pianist. The composer's two piano concertos will be performed during the Baltimore Symphony season, and all of his other piano compositions will be played by visiting artists in the Friday afternoon series, and by faculty members and advanced students of the conservatory.

The Philadelphia Musical Academy has appointed Stefan Wolpe head of the department of composition, succeeding the late Karl Weigl. Edmond De Luca will head the department of modern music and arranging, and Eveyln Hinkin Martz, soprano, has joined the voice faculty. A special series of concerts commemorating the 200th anniversary of Bach's death will be given, with Agi Jambor as pianist and conductor, together with other soloists, a chamber orchestra, and a choral ensemble directed by

(Continued on page 29)

VERA CURTIS
(formerly Metropolitan Opera Co.)
TEACHER OF SINGING
Member: NYSTA and NATS
17 East 86th St., N. Y. ATw 9-5308

**FRANCES
DILLON**
Teacher of Piano and Piano Pedagogy
Manes Music School
BU 8-0656 UN 4-2455

**LUCILE
DRESSKELL**
Voice Teacher—Coach
511 W. 113th St., N.Y.C. MO 2-9014

BRUNO EISNER
HEAD OF THE PIANO DEPARTMENT
SETTLEMENT MUSIC SCHOOL
33 East 3rd St., N. Y. C.
487 Central Park W., N.Y. AC 2-6951

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
260 W. 72nd St., N.Y.C. TR 7-0436

HELEN ERNSBERGER
Teacher of Voice
50 West 67th St., N. Y. C. TR 7-2935

PHILINE FALCO
Formerly of Metropolitan Opera
and Chicago Opera
Teacher of Voice—Opera and Concert Coach
Sherman Sq. Hotel, Bway & 71st St., N.Y.C.
EN 2-8400 TR 3-0278

**EDNA
FEARN**
Pianist-Teacher
Faculty Juilliard School of Music
127 W. 96th St., N. Y. RI 9-2682

FRIEDA FELDMAN
Pianist-Teacher
Specialist in Music Education for Young
People
2710 Webb Ave., Bronx 63, N. Y.
KI 6-4248

**LILLIAN WIESIKE
FLICKINGER**
Science of Singing
Authorized exponent of Anna Schen-Rene
c/o Case, RFD 2, Westport, Conn.

SARA SOKOLSKY FREID
Concert Pianist
Organist—Teacher
Studio: 315 W. 57th St., N.Y.C. CI 7-7235

JOSEPHINE FRY Pianist
Courses in integration of aural theory
with piano study.
160 W. 73rd St., N.Y.C. TR 7-6700

ETTA GARCIA
Teacher of Piano
Former Faculty Juilliard School of Music
550 Riverside Drive, N.Y.C. MO 2-8042

**ANNINA
GREGORETTI**
Italian Language Coach
166 W. 72nd St., N.Y.C. EN 2-9034

GUILMANT ORGAN SCHOOL
50th Year
Willard I. Nevins, Dr.
12 W. 12th St., N.Y.C. OR 5-5693

MRS. J. HARRISON-IRVINE
Voice-Piano-Accompanist
Diction-Coaching-Radio Technique
Sight Reading
1013 Carnegie Hall, New York
Circle 7-1988

HANS J. HEINZ
Tenor Teacher of Singing
Faculty Chatham Square Music School of N.Y.
Faculty Peabody Conservatory, Baltimore, Md.
1261 Madison Ave., N.Y.C. LE 4-7192



BLOWING ROCK BENEFIT

Children from the Grandfather Orphanage, in Blowing Rock, N. C., meet the artists who presented a benefit concert there for both the orphanage and the hospital—Chloe Owen, soprano; David Owens, sponsor of the program; John Baker, baritone; Stuart Ross, pianist; Martha Lipton, and Elwood Gary, tenor.

RTIS
(Co.)
TS
w 9-5308
N
adagogy
N 4-2455
L
h
O 2-9014
NER
TMENT
JOL
C 2-6551
MAN
ING
R 7-04-6
GER
R 7-23-35
C O
pera
ort Cash
N.Y.C.
R 3-0276
N
music
I 9-26-82
MAN
Young
N. Y.
ER
en-Rene
Conn.
REID
CI 7-7235
ianist
theory
R 7-6700
A
Music
O 2-8042
TTI
h
2-9034
HOOL
5-5693
INE
ique
York
INZ
inging
t of N.Y.
ore, Md.
C 4-7192
ERICA

MARGARET HENKE
Voice Physiologist
Teacher of the Bel-Canto Art of Singing
Repertoire studies: Opera-Oratorio-Lieder
610 Riverside Dr., N. Y. 31 WA 6-2388

EDWIN HUGHES
Pianists Prepared for Public Performance and
for University, College and Conservatory
Teaching Positions
338 West 89th Street, New York, N. Y.

ETHEL JOHNSON
Teacher of Voice
160 W. 73rd St., N.Y.C. TR 7-6700

Karol KELLEY
Pianist-Teacher
110 West 85th St. JU 6-3687

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire,
languages, stage
685 West End Ave., N. Y. C. ACADEMY 2-8156

MILLICENT FRANCES KLECKNER
OPERATIC COACH SINGING TEACHER
Established 20 years
220 W. 57th St., N.Y.C. 19 CI 6-1526

HUGO KORTSCHAK
Violinist
Studio: 155 E. 91st St., New York City

ARTHUR KRAFT
available
RECITAL — ORATORIO
Eastman School of Music
Univ. of Rochester, Rochester, N. Y.

ROSA POWELL LARSEN
VOICE PRODUCTION
Formerly Centralo of Teatro Politeama
Naples, Italy
Co-author with Giovanni Martinelli
Studio: Steinway Hall, N.Y.C. Tel.: CH 2-7159

Lucile LAWRENCE
Concert Harpist-Teacher
Co-author "Methods for the Harp
and Modulations for the Harp"
Published by Schirmer
Studio David Mannes School
187 E. 74 St., N.Y.C. BO 8-3035

RACHEL LEON
Voice Teacher - Coach
Opera—Concert Repertoire
345 W. 88th St., N. Y. 24 SC 4-4559

RALPH LEOPOLD
Concert Pianist—Teacher
30 W. 69th St., N. Y. C. TR 7-5879

HAROLD LEWIS
PIANIST — TEACHER
Faculty: Juilliard School of Music
Studio 548 Riverside Drive MO 2-4667

FRANCES MANN
Teacher of Piano and Piano Methods
Juilliard School of Music
257 W. 86th St., N.Y.C. 24 TR 7-5854

Jacqueline MARCAULT
Concert Pianist-Teacher
Faculty: Mannes Music School
165 West 91st St., New York, N. Y.

Margaret MATZENAUER
Voice Teacher
By appointment only
Write: 225 W. 86th St., Apt. 712, N. Y. C.



ARIADNE AUF LOS ANGELES
A scene from the University of Southern California production of Strauss' 'Ariadne auf Naxos, staged by Carl Ebert, and sung by an all-student cast

CHICAGO

The Chicago Musical College has announced the appointment of John J. Becker, composer, as member of the theory faculty.

The Midwest Music Foundation, newly organized with Mary Wickham as its executive director, and Percy B. Eckhart as its first life member, has initiated a campaign to assist the development of talented young Midwestern artists.

Roosevelt College has announced the addition of several new courses and the reorganization of others previously offered by the school of music. A basic freshman course in theory will be given; an introductory course on the symphony and chamber music has been designed for liberal arts students; and courses in chorale writing, analysis of structure, piano literature, and vocal operatic instrumental operatic, and oratorio ensemble music will be offered. A revised program of four courses has been announced by the school's opera workshop.

Elmhurst College has announced the appointment of Myron Carlisle, baritone, to the vocal faculty, and as director of the men's glee club.

The De Paul University school of music is sponsoring a forum on music criticism for music teachers, graduate students, recitalists, conductors, and composers. Lecturers in the forum are A. T. Birch, Felix Borowski, Charles Buckley, John J. Becker, Bethuel Gross, William Leonard, Irving Sablosky, Arthur C. Becker, and David Nyvall.

Bernice M. Little, conductor of the Chicago Women's Symphonic Band, and assistant conductor of the Chicago Women's Symphony, recently opened her studio for students of violin and viola, at 603 Washington Boulevard, in Oak Park.

OTHER CENTERS

(Continued from page 28)

Sherwood Kains. Miss Jambor will also give 36 lecture-recitals.

Moravian College will sponsor a week-long seminar on American-Moravian music of the period from 1740 to 1815, directed by Thor Johnson, conductor of the Cincinnati Symphony. The seminar, which will be held from June 26 to July 1, 1950, will probably take place in Bethlehem, Penna.

The Connecticut College Palestrina Society rounded out its eighth year in a summer season ending with two performances of a program of polyphonic music, on Sept. 18 and 21. The group sang motets by Anerio, Viadana, Marenzio, Hassler, Victoria, and

Palestrina; and Sarah Leight Laubenstein presented organ works by Peter Cornet and Jean Titelouze.

The Boston Conservatory of Music dance department opened its fall semester on Sept. 26. The department, headed by Jan Veen, with Adele Hooper and Stanley Herbert as associates, will also have a studio branch in Concord, Mass.

Pomona College, in Claremont Cal., has announced the appointment of Carl Parrish as professor of music and department head, Edgar Von Lehn as instructor in music, and Lois Skartved as part-time instructor in piano.

The Eastman School of Music will this year observe the 25th anniversary of the beginning of the American Composers' Concerts, founded by Howard Hanson, with a series of programs devoted to American composers. The first of these, on Oct. 21, will honor Daniel Gregory Mason. Premieres of works by Carl Anton Wirth and Eric DeLamararter have been scheduled for presentation during the season.

The Oberlin College Conservatory of Music will present ten concerts in its 71st season of Oberlin Artist Recitals. The Cleveland Orchestra, conducted by George Szell, will begin the season on Oct. 25. Other programs will present Jacob Lateiner, the Loewenguth String Quartet, Pierre Fournier, Italo Tajo, Szymon Goldberg, and Ebe Stignani.

The Michigan Music Teachers' Association will hold its annual convention, in Lansing, Oct. 24 and 25. The Boston Symphony, the Michigan State Men's Glee Club, the Lansing Matinee Musicale Chorus, Reginald Golden, Alexander Schuster, Ernst Victor Wolf, and Etio Mazzeolini will participate.

Alvira Neidlinger pupils, in Milford, Conn., gave a testimonial vocal program in honor of their teacher, under the auspices of the Pike County chapter of the American Red Cross, on Sept. 2.

Hood College, at Frederick, Md., has announced the appointment of Earle B. Blakeslee as head of the music department. Mr. Blakeslee and his wife Carolyn Blakeslee, soprano, have toured extensively as a concert duo since 1946. He has also taught at Bard College and at the Brooklyn Conservatory of Music.

Boston University has inaugurated a three-part program of music education for teachers, adults, and pre-college-age children. The program includes an evening workshop in music education, classes in music appreciation, an opera workshop, courses in applied music, and courses in various aspects of school music. Members of the faculty of the college of music and many visiting lecturers will participate in the program.

Lorene McCLINTOCK
Author of "You Can Play the Piano"
Master classes the "McClintock Piano Method"
taught to teachers
101 W. 55 St., N.Y.C. CI 7-6300

LEA MILLER
Teacher of Piano
Graduate London College of Music
Studio: 40 Tahoma St., Bklyn., N.Y. GE 8-1380

ANNA M O L K
Voice Teacher
Formerly European Opera Star
127 Riverside Drive, N. Y. EN 2-5575

RHYS MORGAN
Teacher of Voice—Choral Director
Studio: 1202 Carnegie Hall, N. Y. 19. N. Y.
Telephone: CO. 5-4725

HOMER G. MOWE
Teacher of Singing
Faculty—Yale University
Member—Amer. Acad. of Teachers of Singing;
N.A.T.S.: N.Y.S.T.A.
Studio: 171 W. 71st St., N. Y. C.
EN 2-2165

Arvid Kurtz New York College of Music
Director 1878
For the Professional and Non-Professional
Send for catalog. 114 East 85th St., N. Y.

Eduard NIES-BERGER
Official Organist—New York Philharmonic
Conductor

NORMAN O'HARA
Teacher of Voice
Member of the NYSTA and NATS
375 Riverside Drive, N.Y.C. RI 9-4356

QUEENSBORO INSTITUTE OF MUSIC
Queens Center of musical art.
All branches of music taught
by eminent artists.
60-70 Woodhaven Blvd.
Rego Park, L. I., N. Y. HA 6-0105

RITA RAYMOND
Teacher of Singing
Member—N.A.T.S. and N.Y.S.T.A.
1822 Kalakaua Ave., Honolulu, T. H.

CHARLES READING
Teacher of Singing
3 years Bel Canto with Giuseppe DeLuca
120 West 87th St., N.Y.C. TR 7-7573

K. Boyd REMLEY
Teacher of Voice
Member: NYSTA and NATS
Teachers College Columbia University
UN 4-6640 419 W. 119th St., N.Y.C.

THE RICHARDS STUDIOS
VOCAL
VERE and VIRGINIA RICHARDS
Member NYSTA and NATS
830 Carnegie Hall, New York City Ct. 7-3763

EMMA ROBERTS
Messa-Contralto
Teacher of Singing
969 Park Avenue, New York City BU 8-4171

HEDWIG ROSENTHAL
(Wife of the late Moris Rosenthal,
world famous pianist)
TEACHER OF Robert Goldsand, Poldi Mildner,
Hilde Samer, Julius Chajes, Hans Heidemann,
Douglas Johnson, Herman Arminsk,
Charles Rosen, Jean Horner, Lester Taylor,
Donald Betts, and others preparing for the
concert stage.
Studio: 118 W. 57th St., N. Y. C.
Phone CIRCLE 7-1900

EMILIO A. ROXAS
Composer - Conductor
Vocal teacher and Coach of many renowned
leading singers of the Metropolitan Opera.
Member: NATS and NYSTA
160 W. 73rd St., N.Y.C. 23 TR 7-1676

LAURA RUSSELL*Teacher of Piano*S. Pietro A Maiella Conservatory Naples
St. Cecilia Conservatory Rome
88-16 240th St., Bellerose, L. I., N. Y.**ALEXIS SANDERSEN***Teacher of successful singers***Concert - Opera - Radio - Church**
Studio: 257 W. 86th St., N. Y. 24 TR 7-6149**MARGIT SCHEY***Teacher of Singing*Opera — Recital programs — Radio
Ensemble Classes
404 E. 55th St., N. Y. PL 5-3462**RUTH SCHÖNTHAL***Composer—Pianist*
Teacher of Piano and Theory
CONCERTS—RECITALS
333 W. 57th St., N. Y. C. CI 6-9227**CLYDE SEWALL***Pianist-Teacher*Faculty Juilliard School of Music
77 Linden Blvd., Brooklyn BU 2-3321**RUTH SHAFFNER****SOPRANO — Teacher of Singing**
130 E. 40 St., N. Y. C. Tel Murray Hill 3-9580**RHEA SILBERTA****TEACHER OF SINGING**
CONCERT-OPERATIC COACH
200 W. 57th St., N. Y. C. CI 6-0048**HEDY SPIELTER***Pianist—Pedagogue*Teacher of Richard Korbel, Toba
Brill, Denise Dubs, Alan Mandel
123 W. 79th St., N. Y. C. TR 3-6890**ZENKA STAYNA***Voice Teacher*Teacher of Daniza Ilitsch and Inge
Manski of Metropolitan Opera Assn.
172 E. 91 St., N. Y. C. Phone TR 6-0744**FRANCES STOWE****Coach-Accompanist-Piano Teacher**Studio: 160 W. 73rd St., N. Y. C.
TR 7-6700—Ex. 8B**MARY STRETCH***Concert Pianist - Teacher*"Fine technique—natural musical perception."
New York Times, Jan. 1947
1401 Steinway Bldg., N. Y. 19, N. Y.**ROBERT TABORI***Teacher of Singing**Specialist in Voice Correction and*
Development
61 W. 88 St., N. Y. 23, N. Y. TR 7-3081**ADOLPH TEICHERT****CONCERT PIANIST****ORGANIST - TEACHER**
21 East 65th St., N. Y. C. RE 7-8961**willem VAN DEN ANDEL***Concert Pianist—Teacher*Studio: 404 Carnegie Hall, 57th St., N. Y. C.
CI 6-8634**MARIA VELASQUEZ***Teacher of Piano and Theory*
19 West 87 St., New York 24, N. Y.**LOUISE VOCCOLI***Soprano-Opera and Concert Artist*
*Teacher of Singing*From the first vocal step to the debut.
Metropolitan Opera Studio 67
LO 4-2717

Megalokonomoy

BASS RECEIVES GREEK DECORATION

Nicola Moscona, Metropolitan Opera bass, holds the Cross of the Royal Order of Phoenix, awarded him by the King of Greece. With him are Mr. Tsatos, minister of education; Mrs. Moscona; and Mr. and Mrs. Levides, royal representatives

Festival In Edinburgh

(Continued from page 7)

conductor of the orchestra in Sydney, Australia. Mr. Goossens conducted three programs with the Berlin Philharmonic. Clean and precise in his performance of Hindemith's *Metamorphoses* on Themes by Carl Maria von Weber, Mr. Goossens showed a delicate sense of fantasy in Dukas' *La Péri*. In Mahler's First Symphony he conveyed an appropriate sense of nostalgia, while virility marked his reading of Roy Harris' Third Symphony.Earlier in the festival, Sir John Barbirolli conducted the same orchestra in mixed programs of works by Barber, Roussel, and Sibelius. Commendable as his performances were, one could not help feeling that the Berlin Philharmonic might have appeared to better advantage under such a conductor as Bruno Walter, who instead shared the conductorship of the Paris Conservatoire Orchestra with André Cluytens. It is a sign of the compromising attitude of the Edinburgh Festival authorities that the Berlin players were assigned such unfamiliar music, while the Paris orchestra was entrusted with works so little suited to their style as Mahler's *Kindertotenlieder* (admirably sung by Kathleen Ferrier) and Brahms' Fourth Symphony.Sir Thomas Beecham and Ernest Ansermet restored a sense of authenticity, in concerts with their own orchestras. Sir Thomas was in charge of the Royal Philharmonic, while Mr. Ansermet brought the Orchestra de la Suisse Romande, in its first post-war trip outside Switzerland. Frank Martin's *Symphonie Concertante*, introduced by Mr. Ansermet, proved to be a lithe and pointed work, full of invention and conviction; this Swiss composer ranks among the most fertile and imaginative minds at work today. Among other modern works, Martin's Concerto for Double String Orchestra, in a powerful performance by Rafael Kubelik and the Philharmonia Orchestra, and Jean Rivier's Concerto for Piano and Orchestra, played by Monique de la Bruchollerie with the Conservatoire Orchestra, were outstanding and deserving successes.Verdi's *Un Ballo in Maschera* and Mozart's *Così Fan Tutte* were the two operas the Glyndebourne company brought to Edinburgh this year. Both were staged by Carl Ebert and conducted by Vittorio Gui. The laurels for *Un Ballo in Maschera* went to Mr. Ebert. Adapting the production he gave before the war at the Berlin Städtische Oper, Mr. Ebert

turned the defects of the small Edinburgh stage into virtues, and achieved by gesture, lighting, and groupings many eerie and dramatic effects. Mr. Gui conducted in excellent Italian style, taut and vivacious, but never exaggerated in tempo or expression. In the role of Amelia, Ljuba Welitch alternated with Margherita Grandi. Miss Welitch made a striking impression by the steady power of her vocal line, while Miss Grandi, a memorable Desdemona of former years, displayed admirable flexibility. Paolo Silveri was an excellent Renato. Alda Noni, as Oscar, acted and sang with exquisite lightness.

By Glyndebourne standards, *Così Fan Tutte* was given a satisfactory, average performance. It suffered from the fact that few of the singers sang either in an authentic style or with a true Italian accent. An exception was Suzanne Danco, a posed and flawless artist, as Fiordiligi. John Brownlee, as Don Alfonso; Irene Eisinger, as Despina; and Marko Rothmüller, as Guglielmo, negotiated the music in labored fashion. Sena Jurinac, a newcomer to Edinburgh, was an acceptable Dorabella, though she offered a somewhat heavy characterization. The hero of the Mozart evenings was Mr. Gui, who held the ensembles together with tact and grace.**Edinburgh Ballet**

(Continued from page 6)

ing fitted gracefully in with the demands of the choreographic situation. The formula of the work was just 25 years out-of-date, for Diaghileff was presenting just this sort of "shocking" ballet in the mid-1920s. For those familiar with the choreographers, *La Rencontre* may be unfairly described as the best Roland Petit ballet yet made by David Lichine.It was with real pleasure that it was possible to welcome the simplicity and sincerity of Janine Charrat's *La Nuit*, despite its over-simplified choreography. The music was again by Sauguet and the décor by Bérard, and in this case both contributed much to the total effect. *La Nuit* reveals a series of city types—artists, cripples, forlorn women, lovers—and a central couple (Rich Lost Girl and Poor Honest Boy) trying, and failing, to find one another. The work had much charm but little emotional force, largely because the classical ballet usages proved inadequate for the realization of the kind of atmospheric emotional effect intended. Perhaps a Massine or a Balanchine might have

made something compelling of it, but the theme was too vast—and too simple—for a still-developing choreographer.

All three French choreographers (for they must be so accounted in presenting works designed to fit the qualifications of a French company) were insufficiently mature, and they lacked the kind of discipline one has a right to ask of artists creating for an international occasion. The artistic board of the Edinburgh Festival must choose with more careful discrimination those who will create the ballet offerings of 1950.

A. V. COTON

Lemonade Opera Presents Fall Season for First TimeFor the first time in its brief history, Lemonade Opera is giving a fall season, consisting of four performances a week, on Wednesday, Thursday, and Saturday evenings, and a Saturday matinee. The season, which began on Sept. 28 with Humperdinck's *Hansel and Gretel* and Kurt Weill's *Down in The Valley*, will include revivals of works in the company's present repertoire. Mendelssohn's *The Stranger* and the Weill work were given during the final week of the summer season, ending on Sept. 22.**THE WALT WHITMAN SCHOOL**
25 E. 78th St., N. Y. C.

Gives instrumental lessons within

THE CHILD'S SCHOOL DAY**LOIS WANN***Concert Oboist—Teacher*

415 W. 118th St., N. Y. C. AC 2-0852

EDWARD WEISS*Concert Pianist—Teacher*Mr. Edward Weiss is to be considered a pianist of remarkable qualities. Ferruccio Busoni Former teacher of Heppzibah Menuhin and other artists.
853 Seventh Ave., N. Y. C. Circle 5-8769**Prof. ANGELA WESCHLER**

GUIDANCE FOR PIANO TEACHERS

Teaching Aids for Practising and Prospective Piano Teachers
171 W. 71 St., N. Y. C. Schuyler 4-7678**IRENE WILLIAMS**

Discoverer & Teacher of

MARIO LANZAVocal Studio: 1305 Spruce St.
Phila. 7, Pa. Phone Pen. 5-3459**ANNE WRIGHT**Teaches self-confidence—freedom from self-consciousness. Private tutor.
34 E. 50th St., N. Y. C. PL 9-3400**• CHICAGO •****ROBERT MACDONALD STUDIOS***Piano - Voice - Violin - Theory - Languages - Repertoire*

WEBster 9-2494 724 Fine Arts Bldg.

SONIA SHARNOVA

CONTRALTO CHICAGO OPERA CO.

Vocal Technique Acting Technique

Song Interpretation Role Analysis

Member N. A. T. S.

Studio: 512 Fine Arts Bldg., Chicago 5, Ill.

Res.: Livingston 8-1237 Studio: WEBster 9-2705

FRED TRULL*TEACHER OF SINGING*Studio: 1225 Kimball Bldg., Harrison 7-7755
Res. Phone: SUPERior 7-4200

Richard Strauss

(Continued from page 4)

musters for more performances of the Alpine Symphony, toward which, with the best will in the world, I have never been able to cultivate a charitable disposition. Yet persons who are intimately familiar with it admonish me that this gigantic mountain panorama is one of Strauss' masterpieces. As for the songs, we shall doubtless be surfeited with the most popular of them. I should like to hear certain of the less known ones—even the virtually unknown setting that

Strauss made of Ophelia's mad scene in Hamlet.

It is only logical to assume that New York will be given more opportunities to listen to those concertos or divertimentos the composer wrote in his last years for horn or oboe. Members of the Boston Symphony performed the Second Horn Concerto this past summer; the Oboe Concerto was broadcast over CBS; and the Little Orchestra presented the Second Horn Concerto last season. With that memorial piece for 23 solo strings, the Metamorphosen, written toward the close of the past war, we have already been made acquainted through radio and recordings—not to mention a

notable performance under Bruno Walter at a Philharmonic-Symphony concert last season. The work is over-lengthy but singularly moving, and of an extraordinary instrumental sound. Its discursiveness will probably be its undoing, but one likes to think of it as a last sunset touch and in that spirit is ready to hear it with more than usual respect.

A LARGE stretch of Straussian territory remains virgin soil to Americans who have not lived or travelled in Europe. With all we know about the tone poems and the songs, with Der Rosenkavalier part of our operatic daily bread, with Salome fast becoming such, with Elektra reappearing at increasingly short intervals, with Ariadne auf Naxos (despite its special problems) achieving a definite foothold, there still exist seven operas and two ballets of which the American public is without experience or noticeable curiosity. Twenty-odd years ago, the Metropolitan furnished a brief glimpse of a corner of this unexplored world by producing Die Aegyptische Helena. That sample of the gradually aging Strauss was not found inviting enough to encourage wider investigation. And so, rightly or wrongly, we remain ignorant of Die Frau ohne Schatten, Intermezzo, Arabella, Die Schweigsame Frau, Der Friedenstag, Die Liebe der Danae, and Capriccio. The terpsichorean frivol, Schlagobers, has never been tried here, which is perhaps not surprising, since Vienna, for which it was written, would have none of it from the first. What has always seemed much stranger is the persistent indifference among us to the Josefslegende, which Strauss composed for Paris before the first World War, in the great days of the Diaghileff Ballet.

I have seen the Legend of Joseph a number of times in Germany, and, while its score is made up largely of left-overs from Salome, the piece has extraordinary spectacular and choreographic possibilities, of such an order that it is hard to understand why no attempt is ever made to stage it on this side of the water, particularly with contemporary interest in the dance as lively and as enterprising as it is. Certainly, this should be a psychological moment for an American production. If it throws no new light on Strauss' creative processes, it still makes uncommonly fine theatre.

Die Frau ohne Schatten has been, in Germany, the subject of some rather incredible appraisals. I have heard musicians whose opinions I highly respect salute it as the finest thing in some ways that Strauss ever accomplished. I have made a point of hearing it at least five times without being able to share this point of view. Personally, I question whether, with the obscure libretto of Hugo von Hofmannsthal (weighted with confused symbolisms and devious intricacies of plot far less intelligible or stage-worthy than anything in The Magic Flute) the opera would commend itself to American tastes. There are indisputably fine and essentially Straussian pages in the score. In the main, though, the music is opaque, overloaded, and in every way excessive. Intermezzo, on the other hand, in which the composer exercised his hand as librettist, is preposterously spun-out, thin, and amazingly empty; and its featherweight domestic plot inspired Strauss to a score that is chiefly stereotype and surface formula, set off with an insubstantial glitter.

Arabella, on the other hand, I find the best of Strauss' late operas (I can speak by personal experience of the rowdy Schweigsame Frau, but not of Der Friedenstag, Die Liebe der Danae, or Capriccio). Unfortunately, Arabella is musically and dramatically too close a duplication of Rosenkavalier to achieve an independent life, particularly in Europe, where inevitable comparisons may easily kill it.

It is a pity that Hofmannsthal did not live to recast the second and third acts, as Strauss would probably have induced him to do before putting the score into final shape. As things stand, the opera disintegrates dramatically by the middle of the second act. Technically, however, the first third of the work is one of the most balanced and delicate things the composer ever achieved with respect to instrumentation and general craftsmanship. The lovely texture of the first act—which contains some enchanting melodic material of Balkan folk origin—has a diaphanous, chamber-musical quality that, even in the best stylized pages of Ariadne auf Naxos, Strauss rarely accomplished. One would like to hear this act from time to time in concert renderings, if a stage performance of the opera is not feasible.

STRAUSS, early in his career, made a version of Gluck's Iphigenia in Tauris. It was a far more conscientious and artistically creditable feat than his subsequent debauchment of Mozart's Idomeneo, brought out in Vienna and Germany in the early nineteen-thirties. The Gluck arrangement was performed at the Metropolitan during the First World War, and failed there for a variety of reasons, chief of which was an interpretation completely defective in style, by singers trained for Wagner but not for French lyric tragedy in the classic manner. In Idomeneo, on the other hand, Strauss simply played ducks and drakes with Mozart and the school of opera seria. What he strove for was, apparently, a kind of fantasy on Mozart to which he contributed fully forty per cent of his own invention. Not only did he rewrite page upon page of Mozart's recitatives, and violently edit whatever suited his fancy, but at one point actually incorporated into the texture of the score a theme from his own Aegyptische Helena, which Mozart would probably have looked upon as the work of a madman.

Strauss' musical life ended on a grievous diminuendo. Yet he had contributed memorably to the language of tone, and was long a powerful molding influence, sometimes for better, sometimes for worse. But when all is said, his achievement was enriching and invigorating. And if his tragedy was in living too long, it was a less poignant one than his premature death would have been.

Seven Concerts Scheduled For Duluth Symphony Season

DULUTH, MINN.—The 1949-50 season of the Duluth Symphony, under Joseph Wagner, will consist of seven concerts—one more than last season. Soloists will include Yehudi Menuhin, violinist; Jesús María Sanromá and Bernhard Weiser, pianists; and Carlos Salzedo, harpist. The season will end with a performance of Verdi's Requiem.

WALTER GREENE BARITONE

Teacher of Singing

Former pupil of Herbert Witherspoon

TONE PRODUCTION PROGRAM BUILDING WEEKLY

ENSEMBLE CLASSES

ONE SHERIDAN SQUARE
NEW YORK 14, NEW YORK
Telephone: CHELSEA 3-4099

Coach and Accompanist

ARTHUR BALSAM

Coach & Accompanist
Singers & Instrumentalists
Available for New York Recitals
23 W. 75th St., N.Y.C. EN 2-3828

ARCHIE BLACK

Accompanist to
Zinka Milanov, Leonard Warren
48 E. 52nd St., N.Y.C. PL 3-5279

FREDERICK BRISTOL

Dir., Piano: Briarcliff Junior College
Vocal Coach—Sings Department
Coach of Lucioza Bari—Eileen Farrell
111 E. 88th St., N.Y.C. SA 2-0241

ETHEL CAVE-COLE

Pianist—Coach—Accompanist
Chamber Music and Voice
Specialist in Piano Sight-Reading
205 W. 57th St., N. Y. 19 Clr 7-5420

MILNE CHARNLEY

Coach—Accompanist
57 W. 58 St., N.Y.C. PL 3-2450

DONALD COMRIE

Pianist—Coach—Accompanist
Season 1948-49 Branzell, Kipnis, Kullman
Faculty: Finch Jr. & Adelphi Colleges
Studio: 226 W. 72nd St., N.Y.C. TR 7-1332

LEILA EDWARDS

Coach—Accompanist
French & Italian Opera
162 West 54 St., N.Y.C. CI 7-3287

EDWARD HART

Concert Accompanist
and Coach
344 W. 72nd St., N.Y.C. TR 7-4895

WALTER HATCHEK

Pianist—Coach—Accompanist
304 W. 78th St., N.Y.C. 24 EN 2-2481

OTTO HERZ

Concert Accompanist and Coach
302 W. 79th St., N.Y.C. SC 4-5855

ROBERT PAYSON HILL

Coach—Accompanist
Teacher of Piano
160 W. 73rd St., N.Y.C. TR 7-6700

WILLIAM HUGHES

Coach and Accompanist
50 W. 67th St., N.Y.C. TR 3-8373

FRITZ JAHODA

Coach—Accompanist—Conductor
420 Central Park W. AC 2-3896

ARTHUR KAPLAN

Coach—Accompanist
327 W. 57th St., N. Y. CI 6-9053

H. SPENCER McEVOY

Accompanist—Coach
For Professional Singers only.
250 W. 88th St., N.Y.C. TR 3-1808

LEOPOLD MITTMAN

Pianist—Coach & Accompanist
Instruction in the art of accompanying
318 W. 77 St., N.Y.C. EN 2-3276

LEON POMMERS

Accompanist
214 W. 92nd St., N.Y.C. TR 3-5497

GEORGE REEVES

Pianist—Coach—Accompanist
241 W. 71st St., N.Y.C. TR 3-3160

STUART ROSS

Coach—Accompanist
Accompanist of Charles Kullman, Patrice Munsel
135 W. 58th St., N.Y.C. CI 6-8067

THEODORE SCHAEFER

Coach—Accompanist
157 West 74th St., N.Y.C., c/o Carter
ENdicott 2-1923

WERNER SINGER

Coach—Accompanist
338 W. 72nd St., N.Y.C. SC 4-5449

BROOKS SMITH

Coach—Accompanist
318 E. 19th St., N.Y.C. OR 4-4819

COLLINS SMITH

Coach—Accompanist
Accompanist to Jeanette MacDonald
160 W. 73rd St., N. Y. 23 TR 7-6700

PAUL ULANOWSKY

Coach—Accompanist
117 W. 12th St., N.Y.C. CH 2-5352

ALICE WIGHTMAN

Coach—Accompanist
Met Opera Studios
1425 Broadway, N.Y.C. LO 5-2431

NEW MUSIC REVIEWS

Two Piano Suite By Darius Milhaud

Darius Milhaud's *Carnaval à la Nouvelle-Orléans*, for two pianos (Leeds), composed for Arthur Gold and Robert Fildale, is a serviceable concert work. Like Milhaud's *Scaramouche* suite, it contains many reflections of the colors and rhythms of South American music, with which the composer became familiar during the residence in Brazil as an attaché of the French legation. In fact, it might as well have been entitled *Carnaval à Rio de Janeiro*. This suite lacks the bite and inventive power of Milhaud's *Saudades do Brasil*, but it is tasteful, if rather commonplace.

The four movements have colorful titles: *Mardi gras! chic à la paille!*; *Domino noir de Cajan*; *On danse chez Monsieur Degas*; and *Les mille cents coups*. All are essentially dance music. The first, third and fourth movements are vigorous, with catchy syncopations; the second is lyrical in mood. In the brisk sections, the rhythmic ingenuity and harmonic piquancy of the score disguise the poverty of the composer's material, but the slow movement is rapid. Mr. Milhaud has taken full advantage of possibilities of the two piano idiom in distributing cross-rhythms, coloration, and dynamic contrasts. R. S.

Other Two-Piano Music

BACH, J. S.: *Organ Prelude in C minor*. Arranged for two pianos by Robin Miller. (London: Novello; New York: Gray). An excellent transcription, both in faithfulness to the original text and in adroit suggestions of organ registration.

CHASINS, ABRAHAM: *Period Suite* (Chappell & Co.). Made up of a *Prelude*, *Bourrée*, *Pavane*, *Rigaudon*, *Sarabande*, and *Fugue*. Mr. Chasins states in a note that he has made an extensive study of the styles and ornamentation of the seventeenth and eighteenth centuries, and that this work "contains many features of these periods, written from a contemporary viewpoint of harmony and sonority." Actually, except for a few turns and mordents, and the basic patterns of form, there is little trace of those periods in this music. It is lush and a bit old-fashioned. The final fugue, reminiscent of Max Reger, is the most vigorous section, and might well be played separately.

In this space
will be displayed
THE GALAXY GALLERY
OF SINGABLE SONGS by
leading American composers

FRANK LA FORGE

CUPID CAPTIVE high
THE WINDOW-PANE high, low
INVOCATION (O Mont Glorieux)
(Engl. and Fr. texts) high
EVENING IN MAY high
PASTORALE coloratura soprano

GALAXY
MUSIC CORPORATION
50 West 24th Street, New York 10

CHOPIN: *Waltz in D flat major, Op. 64 (Minute Waltz)*. Second piano part by Leonard Pennario (Mills). If this waltz must have a second part, Mr. Pennario's might well be used, since it is as discreet and tasteful as any available.

HOLST, GUSTAV: *Mars, The Bringer of War*, from *The Planets*. Arranged for two pianos by the composer. (London: Curwen; New York: G. Schirmer). Holst's orchestral suite was described as stark and uncompromising when it first appeared, at the time of the first World War. Today it sounds a bit dated, but still vigorous. This arrangement is admirably faithful and playable. Like all good reductions of orchestral scores, it is quite as notable for the unnecessary notes it omits as for the vital ones it includes.

KHACHATURIAN, ARAM: *Suite for Two Pianos* (Leeds). Made up of three movements—*Ostinato*, *Romance*, and *Waltz*. Vulgar, insipid and flashy music; in the style of the Rachmaninoff suites, but lacking in their harmonic vigor and brilliance of effect.

MILHAUD, DARIUS: *Kentuckiana, Divertissement on twenty Kentucky Airs (Elkan-Vogel)*. Mr. Milhaud's ways with American folk tunes are so similar to his ways with French airs that this might well be called a *Suite Française*. It is routine Milhaud, without much harmonic variety or interest of development. It is difficult to find any trace of American life or feeling in this music.

MOZART: *Fantasia in F minor, for a mechanical organ, K. 594*. Arranged for two pianos by Robin Miller. (London: Novello; New York: H. W. Gray). Not as transparent and well balanced as the one-piano four-hand version, but effectively transcribed. One of Mozart's masterpieces, despite its curious origin.

TALMA, LOUISE: *Four-handed Fun for Piano* (Carl Fischer). Not everyone will agree with Miss Talma's idea of four-handed fun, but this is a contrapuntally ingenious and bright little piece, for all its dryness of material and academic style. The tart flavor of the harmony is refreshing, in contrast to the lush writing to which the two-piano idiom tempts so many composers.

WILLIAMS, CHARLES: *The Dream of Olwen*. Arranged by Conrad Leonard (London: Lawrence Wright; New York: Mills). Sentimental and semi-popular in style. R. S.

Two Piano Music Listed

CAMARATA: *Rumbalero* (Mills).
KREISLER, FRITZ: *Miniature Viennese March* and *Toy Soldiers March*, arranged for students by Ada Brant (Foley).

LECUONA, ERNESTO: *Cordoba*, from *Spanish Suite, Andalucia*, arranged by Enrico C. Cabiati and Mario Carta (Marks).

LISZT: *Hungarian Rhapsody No. 2*, arranged by Stephen Kovacs (Carl Fischer).

SIMON, NAT: *Poinciana*, arranged by Enrico C. Cabiati and Mario Carta (Marks).

TCHAIKOVSKY: *Valse from the Serenade for Strings*, transcribed by Mario Castelnuovo-Tedesco (Delkas).

Fifty Russian Folk Songs in Tchaikovsky's Duet Version

Surprisingly few pianists and teachers are acquainted with Tchaikovsky's arrangements of Fifty Russian Folk Songs for piano duet, which have been re-issued by Leeds Music Corporation in an edition by Joseph Wolman. Yet these settings are harmonically interesting, pianistic, and especially valuable because they include many melodies that Tchaikovsky



On a Meet the Composer panel in Carl Fischer Concert Hall are Isadore Freed, Stanford King, Hilda Holt, Ada Richter, and Maxwell Eckstein, the moderator

sky used in his larger works. Only the setting of the *Song of the Volga Boatmen* is bad. Tchaikovsky seems to have felt that this melody deserved only the most careless treatment. Mr. Wolman has included both Russian and English titles for the songs. R. S.

Other Piano Duets

ECKSTEIN, MAXWELL: *My Favorite Duet Album*, 28 selected duets by standard composers (Carl Fischer).

JACOBSON, MAURICE: *Mosaic*, for piano duet (London: J. Curwen; New York: G. Schirmer). This composition dedicated to Helen and Karl Ulrich Schnabel, is a praiseworthy attempt to reinstate the piano duet as a concert form. Its half-hearted modernity of idiom and its episodic development militate against it, but it is well worth the attention of students.

KREISLER, FRITZ: *Toy Soldiers' March*. Arranged by Ada Brant. (Charles Foley).

KREISLER, FRITZ: *Miniature Viennese March*. Arranged by Ada Brant. (Charles Foley).

RAWICZ, MARYAN: *Snow - Flakes* (Mills). Popular in style; banal.

STRAVINSKY: *Three Easy Pieces* for piano duet (March, Valse and Polka). Edited and fingered by Gerard Alphenaar (Omega).

TCHAIKOVSKY: *Valse from the Serenade for Strings*, arranged by Mario Castelnuovo-Tedesco (Delkas).

Volume of Piano Pieces By American Composers Issued

In U.S.A. Vol. II, Leeds Music Corporation has gathered piano compositions by George Antheil, Paul Bowles, Theodore Chanler, David Diamond, Daniel Gregory Mason, Charles Maxwell, Gardner Read, Nathan G. Scott and Stefan Wolpe. For the worthiness of the project and the catholicity of the selection one can only offer praise. The fact that most of these works are disappointing cannot be helped. Mr. Bowles' *Dance* is rhythmically lively, harmonically subtle and pianistically effective. Mr. Wolpe's *Pastorale* is also a well-integrated work, well worth the concentration needed to grasp its intellectual character. The other pieces are either superficial, labored or commonplace. Mr. Diamond's *Prelude and Fugue in C sharp minor* displays good craftsmanship but little else; and Mr. Antheil's *Prelude in D minor* is too obvious an imitation of Shostakovich. R. S.

Other Piano Music

ACHRON, ISIDOR: *Sonnet No. 3*, for piano (G. Schirmer). A conventional, competently written Romance.

BALOGH, ERNO: *Danse Infernale* (G. Schirmer). This fifteen-page work pays its respects to Prokofiev's

Suggestion Diabolique and Ravel's *Toccata* without sounding like a direct imitation. It is effective as a show-piece but its musical substance is commonplace.

BERGER, ARTHUR: *Rondo*. (Mercury-Merrymount). Mr. Berger handles a gracefully flowing theme and its contrastingly dramatic episodes with lucidity and experienced artanship. As is often the case, his actual musical materials seem somewhat unduly dependent upon the particulars of Stravinsky's rhythmic, melodic and textural usages. Mr. Berger is more than an adherent of Stravinsky's aesthetic; he is, to a distressingly large extent, a literal disciple. C. S.

CRESTON, PAUL: *Six Preludes for Piano* (Leeds). These pieces represent a successful effort to create integrated examples of rhythmic structure. The rhythms employed, ranging from regular subdivision to irregular overlapping subdivision, are carefully worked out in mild dissonance and a pleasant melodic line.

FULEIHAN, ANIS: *Sonatina No. 1* (Leeds). This little sonatina is an unaffected work, deceptively diatonic, which creates interest with sparse harmonic texture and disarmingly simple melodic material. Within the framework of its essential superficiality, the piece is stimulating in its clarity.

GOLDMAN, RICHARD FRANKO: Au-

VRONSKY and BABIN

Duo-Pianists



are playing

HORA STACCATO Dinicu-Heifetz

for
two Pianos
2.00
Published by

CARL FISCHER

62 Cooper Sq. NEW YORK 165 W. 57th St.
Boston • Chicago • Dallas • Los Angeles

NEW MUSIC

baled (Mercury). Feeble little pieces, vaguely reminiscent of Ravel. Mr. Goldman abuses harmonic formulas in them.

KATZ, ERICH: Six Inventions for Piano (Studies in modern rhythm) (Omega). Only the second and sixth of these pieces have much rhythmic vitality or point. All of them seem contrived.

HANDEL: Eight excerpts from Messiah, transcribed by Robert Sheldon (Mills). Mr. Sheldon has arranged And with his stripes; the Hallelujah Chorus; He shall feed his flock; He was despised; How beautiful are the feet of them; Thy rebuke hath broken his heart; Surely he hath borne our griefs; Thus saith the Lord. Needless to say, the mighty choruses, such as the Hallelujah, stubbornly resist transcription. Some of the arias sound somewhat better. Apart from a few gratuitous changes, such as the ascending close of the aria, He shall feed his flock, Mr. Sheldon has been discreet in these. There is no point in trying to arrange Thy rebuke hath broken his heart; the vocal recitative simply does not make sense on the keyboard.

KOHS, ELLIS: Toccata, for harpsichord or piano. Edited by Yella Pessl (Merrymount-Mercury). A strong, original, and clear-thinking musician, Mr. Kohs has surmounted with unusual success the challenge of writing a piece that will be equally adaptable to either the harpsichord or the piano. I am not able to try the Toccata on the harpsichord, but to the eye it seems felicitously written, in terms of both

figurations and sonorities. Yet on the piano it also develops a most striking sound and texture, through the piling up of arpeggiated figures, scale fragments, and ornamentations, contrasted against imposing chordal structures. The thematic materials, while extremely dissonant, are consistent in style and stirring in psychological effect.

C. S.

KREISLER, FRITZ: Miniature Viennese March (Foley). Kreisler at his frothiest, but written after an infallibly popular recipe.

MENASCE, JACQUES DE: Sonata No. 3. (Mercury). Mr. De Menasce is a true classicist in his love of proportion and of clear, effortless statement, and in his disdain for rabble-rousing effects. His third sonatina, while entirely dissonant in vein, is a delightfully calm, restrained piece, and one that is likely to win many friends among pianists and audiences who demand that music shall satisfy their minds as well as their nerve-ends.

C. S.

MIKÉSHINA, ARIADNA: Ballade No. 2 (Delkas). A turgid, neo-romantic piece which is pianistically effective, though derivative and overlong.

PEDREIRA, J. E.: Waltz in A major (Edward B. Marks). A melodious trifle in salon style.

PROKOFIEFF, SERGE: Sonata No. 8, Op. 84 (Leeds). This sonata, composed in 1939-44, offers a refreshing contrast to the more brittle and showy Sonata No. 7.

STILL, WILLIAM GRANT: Phantom Chapel; Fairy Knoll (Delkas). Two impressionistic sketches, imitating the sound of bells. Not Mr. Still at his best.

YARDUMIAN, RICHARD: Prelude and Chorale (Elkan-Vogel). Three pages of improvisational material, based on two chords. Mr. Yardumian might work up an interesting piece from this sketch.

Piano Music Listed

GAY, NOEL: The Windsor Melody (London: Gay; New York: Mills).
GÜNTHER, FELIX: Transcriptions of Art Songs for Piano Solo: Grieg's A Dream; Schubert's Der Lindenbaum; Lullaby, attributed to Mozart; Haydn's My Mother Bids Me Bind My Hair; Hahn's Had My Verses Wings; Strauss' Traum Durch die Dämmerung. (Century).
GÜNTHER, FELIX: Transcriptions from Handel's Water Music: Adagio and Bourree; Air; Andante and Hornpipe. (Century).
HIER, ETHEL GLENN: Badinage (Composers Press).
HOWARD, JOHN TASKER: Cloud Banks (Mills).
KLEIN, JOHN: Gotham Suite (Queens Minuet; Bronx Bourrée; Brooklyn Boogie; Manhattan Pavane; Richmond Gavotte). (Associated).
MYROW, FREDERIC: Palm Canyon (Mills).

Piano Teaching Material

FULEIHAN, ANIS: Five Very Short Pieces for Talented Young Bipedes (Southern). Though simple and frequently humorous, the technical difficulty of these pieces varies con-

siderably, and while some are well suited to young bipeds of modest technique, others contain pianistic pitfalls for their less advanced contemporaries. The pieces entitled Casual Walk, Stealthy Tread, and Brisk March appear to be the best solutions of the problem.

JELOBINSKY, VALARIE: Scenes of Childhood, Book 2 (Leeds). A set of nine pieces, of more than usual intrinsic musical interest, designed to deal with such problems of grades three to five as "singing tone," "dynamic drive," and "phrasing and control."

MILHAUD, DARIUS: L'Enfant Aime (The Child Loves). Five brief pieces of about grade two difficulty, suffused with the familiar Milhaud geniality and charm.

STEINER, ERIC: Theme from Schumann's Piano Concerto; Finale from Mendelssohn's Piano Concerto in G minor (Schroeder & Gunther). Simple arrangements of brief excerpts exceptionally well done.

STEIN, GLADYS M.: Twenty Piano Solos (Schroeder & Gunther). Miss Stein offers one of the children's pieces in three different keys, which gives the beginner a conception of transposition.

STRAVINSKY, IGOR: The Five Fingers (8 Easy Pieces on 5 Notes) Edited and fingered by Gerard Alphenaar (Omega). Still among the best of their kind.

Piano Teaching Material Listed

BANKS, MARY NORIE: On the Road to St. Ives (Mills).
BEETZ, CHARLES J.: On Horseback; On Roller Skates (Schroeder & Gunther).
BENTLEY, BERENICE BENSON: Prelude in B flat major (Schroeder & Gunther).
BINKLEY, FLORENCE F.: My Music Reading Book (Mills).
BOYKIN, HELEN: Summer Joy (Schroeder & Gunther).
CARRÉ, JOHN F.: Banjo Strummin'; Mist; Windblown (Schroeder & Gunther).
CONFREY, EDWARD E.: Four Candy Pieces (Mills).
DYORINE, SHURA: At Church; Dopo the Donkey; Lonely Shore; Song of the Prairie; The Yellow Butterfly (Century).
ECKHARDT, FANNY G.: Meeting the Masters in Grade I, arrangements of excerpts from Beethoven, Brahms, Chopin, Schubert, Schumann, Tchaikovsky, and Wagner (Century).
HALLBAUER, HENRY R.: End of Day (Composers Press).
HAYES, OPAL LOUISE: Stubborn Little Donkey (Schroeder & Gunther).
HIBBS, CLEO ALLEN: Evening Angelus (Schroeder & Gunther).
KREYIT, WILLIAM: The Little Lost Bear; The Clowns; The Picnic Party; Trapeze Waltz (Century).
LINDFORS, EULA ASHWORTH: Cradled Cloud (Mills).



James Abresch

Grant Johannesen

Johannesen Awarded Ostende Piano Prize

OSTENDE, BELGIUM.—Grant Johannesen, American pianist, was awarded first prize in the International Piano Festival, held here under the auspices of the Belgian government. A total of 57 pianists, representing 32 nations, participated in the week-long competition. Each was required to perform a concerto by Frederick Devreese, specially commissioned for this competition, as well as works from the standard repertoire.

Judges included Harriet Cohen (England), Eduard van Beinum (Holland), and Emile de Vlieger (Belgium). Mr. Johannesen was presented with the award at a concert, conducted by René Defossez, in which he was soloist in Chopin's Piano Concerto in F minor. He also concertized extensively in various European cities.

A Welsh Christmas Air

COME, ALL YE WHO WEARY

Arranged with English

text

by

Robert Elmore & Robert B. Reed

High Ab50c

Low F50c

J. FISCHER & BRO.

119 West 40th St.
NEW YORK 18, N. Y.

Just published
SAMUEL BARBER

Knoxville: Summer of 1915

POEM BY JAMES AGEE

for Voice
and Orchestra

Reduction for Piano
by the Composer
\$2.00

New York 17: 3 East 43rd Street
Brooklyn 17: 275 Livingston Street
Cleveland 14: 43 The Arcade
Los Angeles 14: 700 West 7th Street

G. SCHIRMER

KREISLER

- :New: ITALIAN POLKA (Rachmaninoff)
arranged for violin and piano
- :New: MINIATURE VIENNESE MARCH
arranged by Leidzen for String
Quartet or String Orchestra
- :New: TAMBOURIN CHINOIS
arranged by Leidzen for String
Quartet or String Orchestra

Again in print separately for violin, cello and piano:

NINA (Pergolesi), MINIATURE VIENNESE MARCH, ANDANTE
(Beethoven), INTERMEZZO (Agnus Dei-Bizet)

67 West 44th St.

CHARLES FOLEY

New York 18

PIANO SOLO

PIANO — FOUR HANDS

TWO PIANOS — FOUR HANDS



Our new catalogue of piano music, classic and modern, contains the finest materials available in European imports and domestic publications.

Write For Your Copy of the AMP Piano Catalogue

ASSOCIATED MUSIC PUBLISHERS, INC.

25 West 45th Street

New York 19, N. Y.

NEW MUSIC

Sigma Alpha Iota Sponsors Choral Series

Under the imprint of Carl Fischer, Inc., the Sigma Alpha Iota Modern Music Series of compositions for chorus has been initiated with four works by American composers—two by Peter Mennin and two by Burrill Phillips. Inasmuch as Sigma Alpha Iota is a women's musical fraternity, the publications in the series bearing its name are all written for female chorus. Both Mr. Phillips' pieces are settings (SSAA, a cappella) of texts from Robert Herrick's *Hesperides*. They are well contrasted. *What Will Love Do* is in flowing madrigalian style, with considerable warmth of sentiment; *The Hag* is a spirited and reasonably eerie witch-piece that makes its diabolic points successfully without calling for unusual virtuosity on part of the chorus. Mr. Mennin's *Tumbling-hair* (SSA, with piano accompaniment), based on a poem by e. e. cummings is a work of much larger musical scope, though no longer, than the Phillips piece; it bears evidence of real concern for prosody and for the balance of voices and accompaniment, and contains melodic materials of uncommon originality. The *Golden Hair* (SSA, with piano accompaniment), to a poem by Martial, translated by Sir John Harrington, is musically thinner, but no less mature in its command of choral resources. C. S.

Christmas Choral Music

BINGHAM, SETH: *The Christmas Man* (SATB, soprano solo, a cap-

pella). (J. Fischer & Bro.). A text by John Underwood Stephens, set in shifting rhythm and a free harmonic scheme that employs suggestions of modality as well as mild twentieth-century dissonances. Good word-setting. Not easy.

BLACK, CHARLES: *Jesu, Jesu, Gently Sleeping* (SATB, soprano solo or children's voices, a cappella). (H. W. Gray). A traditional Russian tune of simple character, attractively harmonized, with an effective florid descant in the solo part.

BOVET, ERIC D.: *O Night Serene and Hallowed* (*Mystère de Noël*) (SATB, a cappella). A jubilant Christmas anthem in imitative motet style.

DAVIS, KATHERINE K.: *To Shepherds Fast Asleep* (SSA, piano, organ). (Galaxy). A blithe original carol in traditional style, with fluent writing for the three women's voices.

KOUNTZ, RICHARD: *Carol of the Sheep Bells* (SSAATTBB, a cappella). (Galaxy). A sonorous development of a Slovak Christmas carol, with many resounding and dramatic choral effects.

KOUNTZ, RICHARD: *Hasten Swiftly, Hasten Softly* (SSA or SATB, piano or organ). (Galaxy). Another Slovak carol, more gentle in nature and treatment than the *Carol of the Sheep Bells*.

KOUNTZ, RICHARD: *Rise Up Early* (TTBB, piano or organ). (Galaxy). An original carol with a strong masculine swing.

READ, GARDNER: *Tryste Noël* (*Nativity Song*) (SSAATBB, alto solo, organ ad lib.). (H. W. Gray). An original carol in barcarolle-like

rhythm, with a solo voice set off against a chorus of from four to seven parts, in a style involving quasi-modal diatonic dissonance and pathetic, sinking melodic figures.

SERLY, TIBOR: *The Good Time Coming* (TTTBB). (Southern). A rousing, convivial, masculine piece, competent in its handling of male voices but stiff in its accentuations of the text.

SOWERBY, LEO: *Good King Wenceslas* (SATB, organ). (H. W. Gray). The familiar carol in a setting whose chief novelty is the elaborately figured and chromatic organ accompaniment.

WESTRA, DOROTHY LOUISE: *A Babe Is Born in Bethlehem* (SATB, a cappella). (H. W. Gray). An attractive example of the imitation-medieval manner sometimes described as the "Oxford style."

WORK, JOHN W.: *Go Tell It on the Mountain* (SSA, piano). (Galaxy). A spiritual, conventionally arranged without much hint at the ethnic origins or native rhythmic spontaneity of this type of music.

Christmas Music Listed

ADAM, ALPHONSE (arranged by Samuel Gaines and Howard D. McKinney): *O Holy Night!* (*Cantique de Noël*) (SA or SSA, organ). (J. Fischer & Bro.).

BACH, JOHANN SEBASTIAN (arranged by Clarence Dickinson): *Jesu, Joy-aunce of My Heart* (SATB, soprano solo or youth choir, organ). (H. W. Gray).

BALL, ALBERT C.: *Alleluia, Noël!* (SATB, baritone solo, a cappella). (G. Schirmer).

BARNES, EDWARD SHIPPEN: *The Stars Are Shining Bright* (SATB, piano or organ). Reissue. (G. Schirmer).

BINGHAM, SETH: *Away in a Manger* (SATB, youth choir ad lib., organ). (H. W. Gray).

CALDWELL, MARY E.: *Carol of the Little King* (SATB, organ or piano). (H. W. Gray).

CLOKEY, JOSEPH W.: *No Lullaby Need Mary Sing* (SA or SSA, organ or piano). (J. Fischer & Bro.).

DICKINSON, CLARENCE: *Angels O'er the Fields* (SATB, organ or a cappella). (H. W. Gray).

DICKINSON, CLARENCE: *The Friendly Beasts* (SATB, with unison, youth choir, or SA, ad lib.; organ). (H. W. Gray).

ENDERS, HARVEY: *We Wish You a Merry Christmas* (TTBB, soprano solo or unison boys' choir, piano). (Galaxy).

FRIEDEL, HAROLD: *Song of Mary* (SATB, a cappella). (H. W. Gray).

GRAVES, RICHARD: *Christmas Eve* (SATB, a cappella). (London: A. & C. Black; Boston: Birchard).

HJELMERVIK, KENNETH: *A Lovely Rose Is Sprung* (SSAATTBB, a cappella). (Birchard).

REPPER, CHARLES: *Candle Lights of Christmas* (SATB, a cappella). (Birchard).

HELFFENBEIN, LADISLAS: *God Rest You Merry, Gentlemen* (unison, piano or organ). (Galaxy).

NILES, JOHN JACOB, and HORTON, LEWIS HENRY: *I Wonder As I Wander* (SA, mezzo-soprano solo, piano; TB, medium-voice solo, piano). (G. Schirmer). Reissue.

NILES, JOHN JACOB, and PARSONS, ARRAND: *Never Was a Child So Lovely* (SSA, a cappella). (G. Schirmer). Reissue.

NILES, JOHN JACOB: *The Seven Virgins* (SSATB, soprano and alto solos, a cappella). (G. Schirmer). Reissue.

OHLSON, MARION: *Christ Is Born!* (SATB, a cappella). (J. Fischer & Bro.).

PARRISH, CARL: *I Saw Three Candles Burning Bright* (SSAA, a cappella). (Witmark).

PRAETORIUS, MICHAEL (adapted by Carl Deis): *Lo, how a Rose E'er Blooming* (SAB, piano or organ ad lib.). Reissue. (G. Schirmer).

REIMANN, HEINRICH (arranged by Clarence Dickinson). *Joseph, Tender Joseph Mine* (SATB, soprano solo, organ). (H. W. Gray).

ROCKEFELLER, HELEN C.: *In Thy Cradle* (youth choir, unison, or SA, with piano or organ). (H. W. Gray).

ROWLEY, ALEC: *The Holy Birth* (SATB, organ ad lib.). (London: Novello; New York: H. W. Gray).

SEITZ, HARRY: *Mary's Lullaby* (SSA, a cappella). (Remick).

TUNDER, FRANTZ (arranged by Felix Guenther): *Wake, Awake* (SATB, soprano solo, organ). (H. W. Gray).

WRIGHT, SEARLE: *Cradle Carol* (SATB, a cappella). (H. W. Gray).

Other Choral Music

McKINNEY, MATHILDE: *Alleluia* (SSA, a cappella). (J. Fischer & Bro.). Attractive, flowing lines, variety of color, and effective climactic sonorities mark this three-part anthem.

PARRY, C. H. H.: *O man, look up, ard, from Voces Clamantium* (SATB, organ). (London: Novello; New York: H. W. Gray). A republication of a lofty, stately, soundly composed excerpt from a work by one of England's most accomplished choral composers of the last generation.

BACH, J. S.: *Magnificat*. Edited by Karl Straube. Piano score with text, newly arranged by Herman Roth. (Peters). The late Karl Straube, for many years organist and leader of the famous choir in Bach's own church in Leipzig, was eminently fitted to edit Bach's music. The piano reduction, by Herman Roth, gives a good idea of the orchestral score, but will need thinning out when it is actually played at rehearsals. The full score is also available from Peters. R. S.

Philadelphia Conservatory of Music

Founded 1877
216 South 20th Street
Maria Ezerman Drake, Director
Eminent Faculty
Expert Child Teaching
Courses Leading to Degrees

SCHOOL OF American Music

444 W. 42nd St., N.Y.C.
PHONE LO 4-1952-3
Professional instruction Piano, Voice, and Instruments for opera, concert, symphony and popular music field. Four dance bands. Free auditions. Day-Evening sessions. Approved for Veterans. Registration now for Sept. term. Catalog on request.

CARLO MENOTTI VOICE CULTURE

2 Columbus Circle
New York City CL 7-5973

MAY L. ETTS

Associate to Guy Maier
CLASSES and PRIVATE LESSONS in
PRINCIPLES of MAIER TECHNIC
Studio: 719 Steinway Building
113 W. 57th Street, New York 19, N. Y.
Telephone: TAYlor 7-7728

VICTORIA BOSHKO

Pianist, Post Grad. Juilliard, Busoni
MASTER CLASSES
Studio: 114 Carnegie Hall, N. Y. C.

Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma
BERYL RUBINSTEIN, Mus.D., Director 3411 Euclid Ave., Cleveland 15, O.
Member of the National Association of Schools of Music

Chicago Musical College

Founded by Dr. F. Ziegfeld in 1867 Rudolph Ganz, President
CONFERS DEGREES OF B. MUS., B. MUS. ED., M. MUS., M. M. ED.
Member of North Central Association and National Association of Schools of Music
All branches of music. Special instruction for children and non-professionals
Address Registrar, 66 E. Van Buren Street, Chicago 5, Illinois

LOTTE LEONARD

Studio: 48 West 84th Street, New York TR 4-6348

Vocal Technique
Interpretation
Recital-programs

RICHARDSON IRWIN

55 TIEMANN PLACE, N.Y. 24 MO 2-9469

For many years Faculty Juilliard School of Music
AUTHORITY
Royal Acad. of Music, London, Eng.
Columbia University, New York, N. Y.
Juilliard School of Music

ALFREDO MARTINO

VOCAL TEACHER
Author of Book
"TODAY'S SINGING"
Obtainable upon request
260 West End Ave., N. Y. 28

LOUIS POLANSKI

VOICE TEACHER—COACH
Studio: 13A, 160 West 73rd Street, N. Y. C.—TR 7-6700

Only Vocal Teacher of
ADELAIDE BISHOP
Leading Soprano
N. Y. City Center Opera Co.

BERNARD TAYLOR

464 Riverside Drive • Tele.: MONument 2-6797

Teacher of Singing
JUILLIARD SCHOOL OF MUSIC
and JUILLIARD SUMMER SCHOOL

EVAN EVANS

Director, Music Dept., Chautauqua Summer School
Faculty Juilliard School of Music
Studio: 238 Riverside Drive, New York City

BARITONE
Teacher of Singing

BELLE JULIE SOUDANT

Faculty: Juilliard School of Music and Juilliard Summer School
Studio Address: 200 West 57th Street, New York

TEACHER OF
SINGING

Giorgio Polacco . . .

(Continued from page 9)

Lazzari, and Alexander Kipnis. In the last half of his tenure, after the post-war anti-German feeling had begun to die down, he built up a superb German wing, bringing to this country for the first time Frida Leider, Lotte Lehmann, Marie Rajdl, Maria Olszewska, Hans Hermann Nissen, Rudolf Bockelmann, and Heinrich Schlusnus.

WHEN he was in charge of an opera, Mr. Polacco served the combined functions of conductor, vocal coach, and stage director. He knew the weakness as well as the strength of the great artists who worked with him. His flexible baton technique enabled him to keep pace with the rhythmic vagaries of Chaliapin's Boris or to catch Miss Garden's mood of the day when she appeared as Carmen, a role she disliked and never sang twice alike. He was able to give Muzio the confidence she needed to try once more the part of Aida, which never ceased to terrify her because the pianissimo A at the end of the Nile Scene aria usually gave her vocal difficulty. His counsel helped to make Edith Mason, to whom he was then married, one of the supreme lyric sopranos of modern times—an unsurpassed Mimi, Cio-Cio-San, Gilda, and Nannetta, in Falstaff.

He still maintains that operatic conductors ought to take more responsibility for proper staging than they usually do. Until he brought Charles Moor, in whom he had confidence, to Chicago in 1925, he had never in his entire career been willing to share final authority with anyone else in matters of stage direction. Like Mr. Toscanini, he has always felt that it is the conductor's business to understand completely the dramatic aspects of each opera, and to see that action makes sense and mise-en-scène looks well. He is impatient with contemporary conductors who think they have done their job when they have

prepared the music alone. But he admits, with a note of admiration in his voice, that he had no Herbert Graf to work with, even in Gatti-Casazza's days at the Metropolitan.

Mr. Polacco has little sympathy for oversymphonic operatic conductors, whose preoccupation with the orchestra makes them override the singers, failing to achieve tonal balance or to allow them leeway for phrasing and dramatic coloration. Last year, after a particularly breathless performance of Carmen—not at the Metropolitan—he sought out the conductor and read him a paternal lecture. "You must breathe with the singers," he maintained, "and you must say the words, all the words, with them. Otherwise you rob them of the opportunity to place their tones correctly, to sing expressively, and to communicate the dramatic meaning of the text."

AN operatic performance is empty for Mr. Polacco unless all its dramatic qualities are preserved along with the music. No libretto seems foolish to him; for every libretto, no matter how crude it may be from a literary point of view, provides the necessary explanation for the music. He does not consider a role to be properly cast unless the artist assigned to it can cope with its theatrical qualities as successfully as with its vocal ones. The current habit of awarding the part of Gilda in Rigoletto to a coloratura soprano, for instance, he considers an abomination. "My former wife, Edith Mason, was an ideal Gilda," he asserts, "because her voice, while completely flexible, was large enough to give dramatic weight to the music. Verdi would not have been such a fool as to write an opera in which a soprano with a thin, light voice was expected to hold her own against the formidable role of the baritone, with whom she has so many scenes. Verdi himself once wrote a letter to his publisher, threatening to withdraw the opera from circulation if coloraturas were permitted to sing it."

The magisterial qualities of Mr. Polacco's art have received many tributes in the press. After a performance of Aida, Warren Storey Smith, of the Boston Post, wrote: "There is not an instrumental detail in Verdi's score which escapes his watchful eye and ear, nor does he miss one of its potentialities for broad and sweeping eloquence. There is with him always the enkindling enthusiasm of one who has come fresh upon a masterpiece and wishes to share his discovery with his hearers."

Of his memorable reading of Pelléas et Mélisande, H. T. Parker wrote, in the Boston Transcript: "Farther than most conductors Mr. Polacco has solved the problem of Debussy's score. The divining conductor asserts both the mysteries and the candors; arrays and contrasts them; fuses atmosphere and drama; holds his orchestra in leash for Debussy's changeful will. With exceeding penetration, by the justest of means, Mr. Polacco so discerns and accomplishes. The manifold Pelléas et Mélisande, the Debussy who was composer, and poet too, sound from his orchestra-pit. Into the Chicagoan band, cumbered with serving like the woman of Scripture, he infuses his own sensibility and plasticity. In his image it plays."

Now that the quiet period of his life has arrived, Giorgio Polacco spends most of his days in his New York apartment, with its expansive view north across Central Park, reading, conversing with old friends, and watching an operatic generation in which he no longer plays an active part. But he does not live in the past alone; he is full of hope and confidence for the future, and his interest in young singers is inexhaustible. "The other day at an audition," he



Edith Mason as Cio-Cio-San

said, "I heard a wonderful Tosca, the finest in many years. Her name? Gertrude Ribla. You will see for yourself one of these days."

The center of his universe is his daughter Graziella, whose childhood is documented in the files of MUSICAL AMERICA by annual photographs showing her with her father and her mother, Miss Mason, during the Chicago Civic Opera days. Though her voice inherits much of the sweetness of her mother's, Graziella has been understandably hesitant about choosing an operatic career. After a few experiments with the speaking stage, including a successful summer-theatre performance as Regina in Lillian Hellman's The Little Foxes, she has finally decided that the attraction of opera is too strong to resist, and is now devoting herself entirely to vocal study and coaching. Her decision makes Giorgio Polacco happy. "I am full of pride," he says, "for Graziella's career is my future."

Six Programs Given In Festival At Besancon

BESANCON, FRANCE.—The International Festival of Music at Besancon, under the artistic direction of Gaston Poulet, was held from Sept. 2 to Sept. 11. Six programs by Les Concerts Colonne were conducted by Wilhelm Furtwängler, André Cluytens, and Mr. Poulet. Soloists included Joseph Szigeti, Wilhelm Kempff, Andrés Segovia, Franz Josef Hirt, and Madga Tagliaferro. In addition, six programs were given by Mr. Szigeti, Mr. Segovia, Mr. Kempff, Miss Tagliaferro, Gerard Souzay, and the Vegh Quartet. The choral concerts included performances of Bach's Magnificat, and masses by Henri Busser and André Caplet, presented by the Chanteurs de St. Eustache. Serge Lifar presented two ballet evenings.

Symphony Season Begins in Baltimore

BALTIMORE.—The eighth season of the Baltimore Symphony, under the musical direction of its founder, Reginald Stewart, is scheduled to begin at the Lyric Theatre on Nov. 2. The season will include a mid-week series of twelve Wednesday evening concerts; a Sunday series of ten popular-price programs; a series of educational concerts in four Baltimore high school auditoriums; and a number of special events.

Soloists in the mid-week series will include Rudolf Serkin, William Kroll, Solomon, Martial Singher, Eileen Farrell, Dame Myra Hess, Tossy Spivakovsky, Alexander Sklarevski, Sylvia Zarembo, and Nell Tangeman, who will sing Fauré's Chansons d'Eve.

The Sunday series, presented under the auspices of the bureau of music of the department of recreation and parks of the city of Baltimore, will begin on Nov. 6.

Cincinnati Conservatory of Music

LUTHER A. RICHMAN, Ed.D., Mus.D., Director and Dean of Faculty
Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus.
Box M.A., Address C. M. Benjamin, Registrar, Cincinnati 19, Ohio

PHILADELPHIA MUSICAL ACADEMY

Founded 1870 80th Season
DISTINGUISHED FACULTY — COURSES LEADING TO DIPLOMAS AND DEGREES
Special Department for Opera and Stage Direction
Joni Szanto, President-Director, 1617 Spruce St., Phila. 3, Pa.

ROOSEVELT COLLEGE SCHOOL OF MUSIC

A complete music school with outstanding faculty and excellent facilities. Programs leading to degrees. Active Opera Workshop.
Write for bulletin
430 S. Michigan Ave. — Chicago 5, Ill.
Phone: WAbash 2-3580

THE MANNES MUSIC SCHOOL

Courses for Artists, Teachers, Non-Professionals, Children
Class and Individual Instruction — Artist Teachers — Scholarships for Orchestral Instruments
Artist's Diploma or Teacher's Certificate
David and Leopold MANNES, Directors, Rm. 31 - 157 E. 74th St., New York 21, N. Y. — BU. 8-0656

BALDWIN - WALLACE CONSERVATORY OF MUSIC

Front Street, South Campus, Berea, Ohio (Suburb of Cleveland)
Courses leading to degrees B.Mus., B.Sch.Mus., and B.A. with music major
For information write: Harold W. Baltz, Director

BOSTON UNIVERSITY

College of Music

Offering complete courses in Piano, Voice, Organ, Violin, Cello, Brass, Woodwinds, and Percussion instruments, Public School Music Composition, Church Music, Musicology, Chorus, Glee Club, Orchestra, Band. Faculty includes members of Boston Symphony. Bachelor's or Master's Degrees in all musical subjects. Dorms. Catalog. COLLEGE OF MUSIC, Room 112, 25 Blagden Street, Boston

ST. LOUIS INSTITUTE OF MUSIC

John Philip Blake, Jr., President Wm. B. Heyne, Mus. D., Director
Bachelor of Music Degree in 22 Fields
Member National Association Schools of Music St. Louis 5, Missouri

WARD-BELMONT CONSERVATORY

Junior Member National Association Schools of Music
ALAN IRWIN, DEAN NASHVILLE, TENNESSEE

The WESTCHESTER CONSERVATORY of MUSIC

The Oldest Music School in the County.
Mikhail Sheyne, Director 30 Burling Ave., White Plains, New York

ALTHOUSE

STUDIO: 260 West 72nd St.

TR. 7-3538 New York 23, N. Y.

NEVADA VAN DER VEER announces the opening of her

VOCAL STUDIO

By appointment: EL 5-7487
58 W. 58th St., New York 19, N. Y.

WILLIAM S. BRADY

Teacher of Singing
257 WEST 86th ST., NEW YORK CITY
Telephone: TRafalgar 4-2810

ROSALIE MILLER

Teacher of Voice
EXCLUSIVE TEACHER OF
REGINA RESNIK
Soprano Star of Metropolitan Opera Ass'n
200 W. 57th St., N. Y. C. Circle 6-9475

REINALD WERREN RATH

Singer and Teacher of Singers
Studio: 915 Carnegie Hall, N. Y. C.
Phone Circle 7-2634



Howard Arturo di Filippi, of the University of Miami faculty, and managing director of the Opera Guild of Miami, with Enrico Leide, conductor, after the latter signed a contract to conduct for the guild during the coming year

Song of Norway Ends St. Louis Opera Season

ST. LOUIS. — The 31st Municipal Opera season closed on Labor Day with a final performance of Song of Norway, with music by Edvard Grieg. Helena Bliss was the Nina; Robert Shafer, Rickard; John Tyers, Grieg; Brenda Lewis, the Countess; Sig Arno, the Count Peppi; and Robert Bernard, Pisoni. Edwin MacArthur conducted; Watson Barratt was the art director; Maria Tallchief was the leading dancer in the final act; and Seth Greiner was soloist in the interpolated concerto. The final production, which played for two weeks, was preceded by one-week stands of The Red Mill, Roberta, and The Vagabond King. The season's total attendance of 898,448 exceeded by 31,000 the previous high, established in 1946. A total of 87 performances of eleven operas were given, two being rained out. All productions were under the personal direction of John Kennedy, and Paul Beisman was the general manager.

HERBERT W. COST

Briggs To Edit Etude Following Cooke Retirement

BRYN MAWR, PENNA.—The resignation of James Francis Cooke, editor-in-chief of Etude magazine, was accepted by the board of directors on Sept. 19. Mr. Cooke will hold the title of editor emeritus, and will continue as president of the Theodore Presser Foundation, a position he has held since 1916. John Briggs, now managing editor of Etude, will succeed Mr. Cooke, following the latter's retirement on Jan. 1. Dorothy Garetson, now associate editor, will become managing editor. The Theodore Presser Company also announced that Richard C. Newbold, Herbert L. Brown, and Frederick L. Linck have been named vice-presidents of the company.

Ontario Bach Festival Makes Plans for Spring

LONDON, ONT.—Following the first Bach Festival in Canada, Gordon Jeffery, registrar of the University of Western Ontario's Music Teachers' College, has announced that a six-performance festival will be held next spring, to mark the bicentenary of the composer's death. The concerts will be conducted by Ernest White.

Soloists with the small orchestra have included Karl Brock, tenor; Eunice McDonald, soprano; Ramond Wicher, organist; Margaret Tremere, contralto; and Helen Russell, contralto. All performances are supplemented by the Baroque organ built by Mr. White and installed in what was formerly an early Congregational church.

H. W. R. NEWMAN



Ben Greenhaus

LEVENTRITT PRESENTATION

Judges and officials congratulate Gary Graffman, pianist, winner of the tenth annual Edgar M. Leventritt Award—Lillian Fuchs, Alexander Schneider, Nadia Reisenberg, Arthur Judson, George Szell, Mr. Graffman, Mrs. Edgar M. Leventritt, Rudolf Serkin, Robert Goldsand, Mrs. T. Roland Berner, and Eugene Istomin, winner of the competition in 1943. The 21-year-old artist will appear with the New York Philharmonic-Symphony and with other major orchestras

Two Pianos —

(Continued from page 27)

unknown to today's performers and public, as is the four-hand music of his friend and frequent piano partner, Ignaz Moscheles, whose Hommage à Handel, for two pianos, combines historical interest with all the elegant Romantic attributes of his period. Overshadowed in his own time by Schumann and Mendelssohn, Adolf Jensen, whose songs are only now attaining a place in the lieder repertoire, wrote notably and prolifically for the piano, four hands; his Abendmusik, Lebensbilder, Silhouettes, and Rosenlaube are deserving of attention.

THERE is a staggering list of four-hand piano works by Schubert, which, though known to most duopianists, are infrequently presented to contemporary audiences. It is particularly regrettable that the F minor Fantasy, a work of truly symphonic dimensions, has never secured its deserved renown. Schumann's Andante and Variations, Op. 46, is a standard work on two-piano programs. However, it is not generally known that this work was originally scored for two pianos, two cellos, and French horn. In its original form, the use of the two pianos in combination with the other instruments creates a tonal texture strikingly different from that of any other chamber music combination. Our presentation of this work in New York is believed by us to be the first public performance with the original instrumentation in the United States. To think that this magnificent work is out of print, and could only be secured in photostatic copy from a library!

Another instance of rewarding research was our discovery five years ago, in the storeroom of Associated Music Publishers, of a hitherto unknown work by Liszt, his Grand Variations de Concert (originally called Hexameron, Variations on a theme from Bellini's I Puritani) which is actually the result of Liszt's collaboration with five other masters—Chopin, Czerny, Thalberg, Herz and Pixis.

While it is not necessary to investigate obscure archives in quest of four-hand piano works by Saint-Saëns, Chabrier, Debussy, Grieg, Ravel, Reger, Glêre, and other turn-of-the-century composers, it is surprising that one hardly ever hears such an

imposing work as Debussy's En Blanc et Noir, with its macabre second movement, so prophetic of later developments in duo-piano writing by Stravinsky and Bartók; or the massive Reger Variations. Few people even realize that two of the most popular works of the current symphonic repertoire, Ravel's Mother Goose Suite and Chabrier's España, were originally conceived for piano duo.

If it is thought that the apex of duo-piano writing has now been reached, it must not be assumed that this is a capricious cultural manifestation of our time. For the heritage of four-hand literature must be viewed as a long and inevitable progression. Just as the writings of the outstanding contemporaries are the logical development of all the creative experimentation that has gone before them, it becomes the duty of today's performing artist to acquaint himself with the stylistic and dynamic advancements made by great composers in each previous era. It is only through such awareness that duopianists can comprehend and realize the ultimate potentialities of their medium.

- School for Composers
- CHARLES HAUBIEL, director
- Basic training in:
 - Polyphony—Homophony—Form—
 - Orchestration
 - To extend the traditions of the masters
 - Instructions privately or by correspondence
- HAUBIEL STUDIOS
853 7th Ave., N. Y. C.

DR. MAX CUSHING

SINGING TEACHER AND COACH

Studio 5A: 18 W. 55th St., N. Y. C.
Phone: PL 7-8710

JAMES M.

PRICE

TENOR

TEACHER OF SINGING
316 W. 79th St., N.Y.C. TR 7-7048

MANHATTAN SCHOOL OF MUSIC

Janet D. Schenck, Director

COURSES LEADING TO

BACHELOR OF MUSIC and MASTER OF MUSIC DEGREES
DIPLOMA and POST-GRADUATE DIPLOMA

A DISTINGUISHED FACULTY INCLUDES

HAROLD BAUER, piano DIRAN ALEXANIAN, 'cello HUGH ROSS, chorus
HUGO KORTSCHAK, violin FRIEDRICH SCHORR, voice HOWARD MURPHY, theory
VITTORIO GIANNINI, composition GUSTAVE REESE, musicology

CATALOG ON REQUEST

238 EAST 105TH STREET - - NEW YORK 29, N. Y.

FRANK

CHATTERTON

1393 SIXTH AVENUE, N. Y. CITY Cl. 6-2184

VOICE TEACHER—
ACCOMPANIST

LUCIA DUNHAM

TEACHER OF SINGING

Faculty:

JUILLIARD SCHOOL OF MUSIC
JUILLIARD SUMMER SCHOOL

Address: 173 Riverside Drive, New York

ADELE NEWFIELD

Head of Vocal Dept., Settlement Music School, Phila.
New York Studio: 166 West 72nd St. (5B) Tel.: EN. 2-0093

Voice Teacher of
DORIS DOREE

LENORE PORTNOY

WELLINGTON SMITH Voice Teacher and Coach

Teacher of Ellabelle Davis, Louise Bernhardt, Rand Smith, Dorothy MacNeil
315 W. 57th St., N. Y. 19, N. Y. — CO. 5-4897

WILLIAM PIERCE HERMAN

TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

MARGOLIS

152 West 57th Street, New York City, CO. 5-9155

Only Voice Teacher of
ROBERT MERRILL

Sensational young Baritone of
the Metropolitan Opera Ass'n.

RECORDS

DEBUSSY: Images pour Orchestre—Gigues; Ibéria; Rondes de Printemps. Orchestre de la Suisse Romande, Ernest Ansermet, conductor. (London ffr).

The greatest of Debussy conductors here provides all three of Debussy's orchestral Images on a single long-playing disc. As in all of Mr. Ansermet's interpretations of the music of Debussy and Ravel, the instrumental textures are singularly clear and complete; the rhythmic impulse is constantly compelling; the organization of musical ideas is complete in integration; and the emotional expression is natural and genuine. The conductor's own orchestra plays superbly, and its playing is admirably reproduced. C. S.

RESPIGHI: The Pines of Rome. Cincinnati Symphony, Eugene Goossens, conductor. (RCA Victor)

The best passages in this recording

Harold Bauer
Manhattan School of Music
238 East 105th Street
New York 29, New York

Ludwig Bergmann
Pianist—Coach—Accompanist
"One of the best accompanists of the present day."—San. Fran. Chronicle—A. Frankenstein, Nov. 1948.
Hotel Ansonia, N.Y.C. TR 3-0089

Harold Berkley
Violinist—Conductor
Author: "Modern Technique of Violin Bowing" and "Basic Violin Technique"
Studios: 315 W. 98th St., N. Y. C. 25

Madeleine Carabo
Violinist and Pedagogue
"Discriminating Musicianship."
—N. Y. Herald Tribune
Author: "Fingerboard Fluency"
Former 1st Violin, Cleveland Orchestra
600 Carnegie Hall, N. Y. 19 TR 4-2346

Jack Epstein
Baritone
Concerts — Opera — Teaching
The Musical Arts Conservatory
of Palm Beach, Fla.
Inquiries: 1401 Steinway Bldg., N. Y.

Caroline Beeson Fry
Teacher of Singing
152 W. 57th St., N.Y.C. (3E) CO 5-8909
2 Orchard Parkway, White Plains, N.Y.

Professor Viktor Fuchs
Vocal Studio
Only teacher of Igor Gorin and
Irene Jessner (of Met. Opera Co.)
5241 Franklin Ave., Hollywood 27
Tel.: Normandie 6311

Arthur Gerry Teacher of Singing
Member Amer. Acad. of Teachers of Singing
Member NYSTA and NATS
145 East 92nd St. ATwater 9-4993

Gertrude H. Glesinger
Teacher of Singing
For Artists and Students
Carnegie Hall, N. Y. C.
440 E. 78th St., N. Y. C. BU 8-2991

Carl Gutekunst
Teacher of Singing
Member Amer. Academy of Teachers of Singing
Member NYSTA and NATS
27 West 67th St., N. Y. 23 TR 7-1534

John Alan Houghton
Teacher of Singing
220 West 57th Street, New York
Phone: COlumbus 5-0964

(made more than two years ago, for Thor Johnson took over the Cincinnati Symphony in the fall of 1947, when Mr. Goossens moved to Australia) occur in the slow movement, which is atmospheric and tonally attractive. In the louder sections—particularly in the grandiose final evocation of the Roman legions—the orchestra's thick, muddy tone robs the music of the brilliance it should have. C. S.

BARTÓK: Concerto for Orchestra. Amsterdam Concertgebouw Orchestra, Eduard van Beinum, conductor. (London ffr).

A European-made version of a work already recorded domestically for Columbia by Fritz Reiner. Mr. van Beinum's conception of the score is dynamic and vital, and the orchestra sounds magnificent. Bartók devotes will have to make their own choice between the two interpretations by master conductors. C. S.

DEBUSSY: Jeux, Poème Dansé. Symphony Orchestra of the Augusteo, Rome, Victor de Sabata, conductor. (RCA Victor)

This recording leaves no room for doubt as to the commanding technical mastery of Mr. De Sabata, who will appear this winter as guest conductor of the New York Philharmonic-Symphony and other orchestras. All the problems of execution in an inchoate, somewhat vapid score (written for a Diaghileff-produced ballet at a tennis game) are successfully solved, and the music is presented with appropriate texture and general atmosphere. The work itself will hardly interest those who are not collectors of Debussy curiosas. C. S.

DEBUSSY (arranged by Erich Leinsdorf): Suite, from Pelléas at Mélisande. Cleveland Orchestra, Erich Leinsdorf conducting. (Columbia).

With skill and taste, Mr. Leinsdorf has excerpted a set of the orchestral interludes from Debussy's opera and arranged them into a fluent and natural sequence. The suite is, in effect, a long tone-poem or sequence of mood pictures, whose sentiment is appealing even without the theatrical context in which the composer intended them to serve. Since my copy was faulty, and blasted regularly at high frequencies, I cannot speak with confidence about the technical aspects of the recording. C. S.

SIBELIUS: Tapiola. Royal Philharmonic, Sir Thomas Beecham, conductor. (RCA Victor)

Sir Thomas Beecham achieves such marvels of phrasing, color, lyric inflection, and dramatic accent in Sibelius' slow-paced, long-winded mood piece that the music would be interesting on this recording if it were ever going to be. The engineering of the British recording studio is on the same high level as the achievements in the recent Beecham-birthday releases. C. S.

COATES, ERIC: The Three Bears; The Dance of the Orange Blossoms, from The Jester at the Wedding; Suite, The Three Men. New Symphony, Eric Coates conducting. (London ffr).

England produces no more attractive light music than that of Eric Coates, though some listeners may find—despite the brilliant performances led by the conductor—that a little bit goes a long way. C. S.

HANDEL (arranged by Sir Hamilton Harty): Suite from Royal Fireworks Music. Liverpool Philharmonic, Sir Malcolm Sargent, conductor. (Columbia).

No other latter-day arranger has surpassed the late Sir Hamilton Harty in transcribing Handel's music for modern orchestra, a task the Irish conductor approached with a fine ear

for sonority and a deep respect for the essential character of the music. Sir Malcolm Sargent presents all but one of the movements written by Handel in 1748 on commission from George II. The Liverpool Philharmonic is neither a brilliant nor an especially flexible group, but the conductor's approach to the music is manly and warm. C. S.

BEETHOVEN: Symphony No. 5, C minor. Paris Conservatory Orchestra, Carl Schuricht conducting. (London ffr).

The extraordinary faithfulness of tonal reproduction in this recording (as in almost all London ffr releases) entitles it to serious consideration from those whose libraries still lack Beethoven's Fifth Symphony. Though it bears no special personal stamp, Mr. Schuricht's reading of the score is sound, musically, and in every essential way quite satisfying. C. S.

TCHAIKOVSKY: Symphony No. 4, F minor. Paris Conservatory Orchestra, Erich Kleiber conducting. (London ffr).

Though Mr. Kleiber disdains some of the theatrics of Serge Koussevitzky and other virtuoso conductors of the American scene, his version of the symphony is a telling one, forcefully realized and expertly handled in every detail. The Paris Conservatory Orchestra plays responsively, and the recording is technically outstanding. C. S.

BEETHOVEN: Concerto, C major, for violin, cello and piano. John Corigliano, violinist; Leonard Rose, cellist; Walter Hendl, pianist; New York Philharmonic-Symphony, Bruno Walter conducting. (Columbia)

A performance of the rarest and most scrupulous beauty, impeccably accomplished by the soloists, co-ordinated and paced with taste and imagination by Mr. Walter, and expertly transcribed by Columbia's engineers. C. S.

AUBER OVERTURES: Masaniello; The Crown Diamonds; The Bronze Horse; Fra Diavolo. Boston Pops Orchestra, Arthur Fiedler, conductor. (RCA Victor)

Mr. Fiedler conducts these bright overtures with his usual crisp, business-like efficiency. Four Auber overtures are a good many to take at one sitting, since all of these except the Overture to Fra Diavolo—which shows a fresher inventiveness than the others—are cut from the same bolt of musical goods. But each one, taken by itself, is agreeable; and there is no law requiring the owner of the set to play all four overtures without stopping. C. S.

WAGNER: Overture to The Flying Dutchman. Boston Symphony, Serge Koussevitzky, conductor. (RCA Victor)

A supremely fine reproduction of the sound of the Boston Symphony at its best. Mr. Koussevitzky's interpretation sacrifices musical coherence to external theatrics, but is charged with energy and effective rhetoric. C. S.

KREISLER FAVORITES: Caprice Viennois; Liebesleid; Recitative and Scherzo-Caprice; Liebesfreud; Tambourin Chinois. Zino Francescatti, violinist; Arthur Balsam, pianist. (Columbia).

In superlative form, Mr. Francescatti delivers these hackneyed violinistic favorites with such personal conviction and surpassing musicianship that they take on new interest. On the long-playing version, Mr. Francescatti's dazzling performances of eight Paganini caprices are coupled with the Kreisler pieces. C. S.

A CHOPIN RECITAL: Fantaisie, F Minor, Op. 49; Fantaisie-Imromptu, C sharp minor, Op. posth.; Barcarolle, F sharp major, Op. 60. Gyorgy Sandor, pianist. (Columbia).

Mr. Sandor's contribution to the list of Chopin anniversary-year recordings is played with great clarity and cleanliness of execution, considerable dramatic power, and—except in the F minor Fantaisie, whose lyric measures are rather rigidly metrical at times—sensitive responsiveness to melodic line. C. S.

DVORÁK: String Quartet, F major, Op. 96 (American). Griller String Quartet. (London ffr).

A frayed remnant of Romantic string-quartet literature (considerably inferior in interest to the best of Dvorák's chamber works) is played with beautiful ensemble and apparent enthusiasm by one of the finest contemporary groups. C. S.

Frederick Haywood
Author of "Universal Song"
Teacher of Singing
Mon. to Fri.: Syracuse University
Sat.: Eastman School of Music, Rochester, N. Y.

Conrad Held
Teacher of Violin & Viola
Faculty Juilliard School of Music
Violist with KRAEUTER STRING QUARTET
419 W. 118th St., N. Y. C. MO 2-6157

Helen Hunt
Coach-Accompanist
Special Terms to Students
Studio: 42 E. 53rd St., New York
Phone: MU 8-4957

Robley Lawson
Teacher of Singing
Faculty, Teachers College, Columbia Univ.
Member NYSTA
440 Riverside Drive, N. Y. C.

Judson League
Teacher of Voice and Piano
M.A., Columbia Univ. — Member N. Y. S. T. A.
Member Piano Teachers Congress, N. Y.
Faculty: New York University
853 7th Ave. (55th St.), N. Y. C.
CI 7-3970

Mr. Jean B. Middleton
Pianist - Composer - Teacher
1246 Second Ave., N. Y. C.
RHinclander 4-8106

Mary Louise Perry
Singing Teacher — Correction of Speech
Hotel Wellington, 55th St. & 7th Ave.,
Telephone: CIrcle 7-3900, Ext. 412

Yvonne St. Cyr
Voice Builder
Pupils placed in Shubert Productions
(without fee)
160 W. 73rd St., N. Y. C.
TR 7-6700, Ex. 13G

Dora Sivin
Teacher of Singing
Faculty Hunter College Music Dep't.
225 W. 86th St., N.Y.C. SC 4-0470

Dolf Swing
Voice Development and Coaching
Faculty: Juilliard School of Music
Juilliard Summer School
Member NATS and NYSTA
15 W. 67th St., N. Y. C. TR 7-5889

..BOSTON..
Wadsworth Provandie
Teacher of Singing
Accredited by Joan de Reszko, Paris
246 Huntington Ave., Boston, Mass.
Studio—KENmore 6-9495

OPERA AT CITY CENTER

(Continued from page 3)

strated a rare beauty of line, phrasing, and vocal coloration, as well as an unexpected degree of sheer vocal power. Although Miss Reiring was less vivid as an actress than as a singer, her whole performance indicated that a new personality of major interest has crossed our operatic horizon.

Mr. Petrak's Bacchus gave further testimony to his remarkable artistic growth. He sang most beautifully, with easy tone production despite the high tessitura, with manly breadth and with uncommon perception in matters of phrasing and inflection. Virginia MacWatters' Zerbinetta was, as before, a shrewd and stagewise impersonation, vocalized with more flair and showmanship than exactness of coloratura. Miss Patton displayed a fine voice as the Composer, but was not quite in her element musically.

As Harlequin, Mr. Tyers was expert in every department of his craft, handling the action with ease and fluency, and tossing off the music with delightful aplomb. Ann Ayars, Rosalind Nadell, and Dorothy MacNeil—as Nayde, Dryade, and Echo—sang charmingly and made the requisite pretty picture. Others in the generally competent cast were Robert Rounseville (Dancing Master), Matthew Farruggio (An Officer), Edwin Dunning (Wigmaker), Arthur Newman (Lackey), Luigi Vellucci (Scaramuccio), Paul Dennis (Truffaldin), and Nathaniel Sprinzana (Brighella).

CECIL SMITH

The Tales of Hoffmann, Sept. 30

The second performance of the New York City Opera Company's eight-week fall season was Jacques Offenbach's *The Tales of Hoffmann*. While the production seemed to have lost, at least temporarily, something of the fine ensemble edge that last spring characterized its initial three presentations, it retained most of the fundamental virtues that make it one of the more attractive ornaments to the lyric-theatre repertoire at the City Center.

The most distinguished unifying factor was Carlton Gauld's performance in the three roles of Lindorf, Coppélius, and Miracle. His conception of the significance of his part—for there is really only one antagonist—was complete, and he increased the scale of his projection so skillfully that in the final act his militant diabolism made the tragic point unequivocally clear. As Dapertutto, Walter Cassel sang *Scintille diamant* fluently, but was able to evoke little of its incantational quality.

The best singing of the evening was contributed by Frances Yeend, who was a beautiful Antonia. She presented the music with a great deal of style, in tones that were fresh and flawlessly produced, and she achieved a fine C sharp at the end. Rosalind Nadell, as Nicklausse, wore her trousers convincingly, and sang throughout with warm spontaneity and excellent control. Suzy Morris, making her first appearance as Giulietta, looked every inch the courtesan, but was not vocally at her best; and Virginia MacWatters was theatrically effective as Olympia, except for occasional lapses into un-doll-like movement.

As Hoffmann, Robert Rounseville acted confidently, and, except when he allowed tones in his middle voice to drop back in his throat, sang with considerable freshness. James Pease was an excellent Crespel; and Luigi Vellucci, who also sang Andres, made a good deal of Franz's little buffo aria in the last act. Edwin Dunning's flair for the grotesque stood him in good stead as Spalanzani, and he was also an adequate Schlemil. Richard Wentworth was the Luther, Frances Bible

the Mother of Antonia, and Arthur Newman the Hermann.

The orchestra played well under Jean Morel, whose conducting was generally well-paced and flexible, although in the ensemble scenes he seemed willing to sacrifice accuracy of intonation for vigor and speed.

J. H., JR.

Madama Butterfly, Oct. 1

The cast of the season's first performance of Puccini's *Madama Butterfly* contained one newcomer, George Jongeyans, who made his debut as the Bonze. Mr. Jongeyans, a Finnish bass, of Dutch parentage, revealed a solid, well-produced voice and a good stage presence. More extensive and demanding roles will bring out the full measure of his capabilities; he made the most of his opportunity. Camilla Williams, in the title role, saved the performance from the routine into which it threatened to slip more than once during the evening. Dramatically she was deeply moving, especially in the second act, and vocally she was in her best form. She had too little power and color in her lower voice, but her upper tones cut through, in climaxes, with exciting brilliance.

Giulio Gari, as Pinkerton, and John Tyers, as Sharpless, both seemed dry of voice and uncomfortable of stage demeanor. Rosalind Nadell's Suzuki, already excellent, would be better still if she could improve its dramatic detail. She forgot to be Japanese when she became absorbed in the music. Nathaniel Sprinzana was Goro; Dorothy MacNeil, Kate Pinkerton; Arthur Newman, Yamadori; and Edwin Dunning, the Imperial Commissioner. The uneven nature of the performance was partly the responsibility of Thomas P. Martin, who took many tempos too fast, in the attempt to whip up dramatic intensity. He did not employ the subtlety of beat which would have shaped phrases for the singers and indicated to the players the finer pauses and shadings. He was too much of a driver and not enough of a leader.

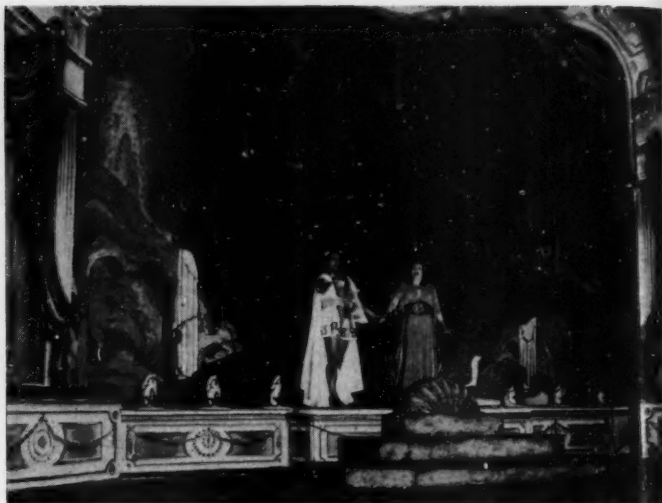
R. S.

Aida, Oct. 2, 2:30

The New York City Opera Company's first *Aida* of the fall season had a familiar cast, excepting Gean Greenwell, who appeared as the King for the first time with the company. He sang creditably, but with inferior diction. Also new was Charles Weidman's choreography, whose aptness and charm were, unfortunately, merely suggested by the ragged dancing of the corps.



Backstage at the opening performance of *Tosca* at the San Francisco Opera are Fausto Cleve, the conductor; Armando Agnini, the stage director; Elisabetta Barbato, the *Tosca*; and Gaetano Merola, general director of the opera company



Ben Greenhaus

In the final scene of the New York City Opera Company's opening performance of *Ariadne auf Naxos* are Rudolph Petrak (Bacchus) and Maria Reining (Ariadne)

The opera as a whole, however, came off quite well, particularly the Nile Scene. It was a thoroughgoing delight to see how Leona Scheunemann's *Aida* and Lawrence Winters' *Amonasro* have grown. Both acted and sang with complete respect not only for the emotional situation but for every word, creating an illusion of considerable forcefulness.

Rudolph Petrak, as Radames; and Margery Mayer, as Amneris, fitted capably into the picture without achieving individual distinction. Oscar Natzka's Ramfis was a pleasure. Frances Bible and Edwin Dunning completed the cast. The conductor was again Laszlo Halasz; his pacing seemed generally a little less precipitate than before. The big ensembles were still rushed, but he became more indulgent toward the singers when there were only a few on the stage.

A. B.

The Marriage of Figaro, Oct. 2

One of the best shows under any Manhattan theatre roof, the English version of *The Marriage of Figaro*, has retained its sparkle in this year's production, which is essentially unchanged from previous ones. This performance moved as if on wings, sped by the masterly conducting of Joseph Rosenstock. Leopold Sachse's stage direction was generally imaginative and clever, and only one or two awkwardnesses remained to plague otherwise neatly timed and spaced action. Specifically, the placement of the Count and Countess on stools near the footlights with their backs to the audience in the wedding scene seemed unnecessarily clumsy. Figaro was

forced to leave his bride and come down front in order to observe the business of the Count pricking his finger on the pin which seals Susanna's note. Charles Weidman's choreography, such as it was in the confined space, was made harder to see, and the placing and carrying away of the stools by footmen was distracting.

There was not a weak spot in the cast line. Walter Cassel's Almaviva has grown in elegance, and his lustrous voice added weight to the ensembles. Frances Yeend sang the Countess' music with nobility of style and pathos of mood. James Pease again found Figaro one of his most congenial roles, a jolly schemer without buffoonery. He sang with ease, brilliance, and bravado. Virginia Haskins was an adorable Susanna, with a deep understanding of the importance of the role, and a serious charm of manner that underlay all the gaiety the part demands. Frances Bible proved again that she is one of the most delightful Cherubinos of the day. Richard Wentworth as Bartolo, Mary Krete as Marcellina, Luigi Vellucci as Basilio and Curzio, Arthur Newman as Antonio, and Dorothy MacNeil as Barbarina all contributed genuine comedy and musical expertness. Joyce White and Dorothy Shawn were the two peasant girls.

Q. E.

Munch Assumes Conductorship of Boston Symphony

BOSTON—Charles Munch, successor to Serge Koussevitzky as conductor of the Boston Symphony, arrived in Boston by plane to assume his new duties, following a number of conducting engagements in his native France. The orchestra's 67th season commenced on Oct. 7, in Symphony Hall. Mr. Munch's first season as the symphony's regular conductor coincides with the fiftieth anniversary of the building of Symphony Hall. In honor of the occasion, the season's first program consisted of an exact repetition of the one that Wilhelm Gericke presented at the opening subscription concerts in the hall, on Oct. 19 and 20, 1900. In addition, Mr. Munch conducted *La Procession Nocturne*, by Henri Rabaud, conductor of the orchestra in 1918-19, who died in France on Sept. 8.

E. Power Biggs was the soloist in Handel's Fourth Organ Concerto in the opening program, which also included the Overture to Weber's *Euryanthe*; the ballet music and entr'acte from Rosamunde, by Schubert; and Beethoven's Fifth Symphony. The concert marked the dedication of a new organ, recently installed to replace the one built fifty years ago.

Greenhaus
performance
(Ariadne)

and come
observe the
ing his fin-
Susanna's
choreogra-
e confined
ee, and the
ay of the
racting.
spot in the
Almaviva
d his lus-
to the en-
sang the
ty of style
mes Pease
f his most
emer with-
with ease,
ginia Has-
ana, with a
importance
charm of
the gaiety
nces Bible
one of the
of the day.
tolo, Mary
gi Vellucci
thur New-
oathy Mac-
contributed
cal expert-
thy Shawn
Q. E.

es
of
ony

successor
conductor
arrived in
e his new
er of con-
his native
7th season
Symphony
season as
nductor co-
nniversary
y Hall. In
e season's
an exact
t Wilhelm
ening sub-
all, on Oct.
dition, Mr.
Procession
aud, con-
in 1918-19,
ot. 8.
the soloist
n Concerto
which also
o Weber's
music and
by Schu-
fifth Sym-
arked the
n, recently
uilt fifty

AMERICA



Scottish Tourist Board
Two Rudolfs—Bing and Serkin



Scottish Tourist Board
Kathleen Ferrier



Scottish Tourist Board
Jean Watson and a piper

AT THE EDINBURGH FESTIVAL



Scottish Tourist Board
Ginette Neveu



Ben Greenhaus
Ernest Bloch and Corinne Lacombe



Robert and Gaby Casadesu inspect ancient and modern Roman ruins while on a recent European tour



Frank LaForge, with Joanne and David, before the massive stone fireplace of their Canadian retreat



Marian Anderson and Pierse Fournier meet in the Swiss Alps, where Miss Anderson spent the summer

SIDNEY FOSTER

"Dazzling Virtuoso"

"Dynamic Personality"

"Contemplative Musician"

"Compelling Performer"



as soloist with
major symphony in

NEW YORK
ST. LOUIS
HOUSTON
TORONTO
BALTIMORE
WASHINGTON, D. C.
CHICAGO
DALLAS
SALT LAKE CITY
VANCOUVER, B. C.
INDIANAPOLIS
NEW ORLEANS
DETROIT

and

IN RECITAL FROM COAST TO COAST

STEINWAY
PIANO

NCAC

NATIONAL CONCERT AND ARTISTS CORPORATION • 711 FIFTH AVE. • N. Y. 22, N. Y.
O. O. BOTTORFF

MARKS LEVINE